





BACH

CARMEL BACH FESTIVAL

HOA 2020

Table of Contents

- 1 Bruno Weil
- 2 President's Message
- 3 History
- 4 Golden Chairs
- 6 Festival Staff
- 10 Virginia Best Adams Vocal Master Class
- 10 Adams Fellows
- 12 Officers and Committees
- 14 Acknowledgments
- 15 Volunteers
- 16 Mission Banners
- 18 Festival Orchestra
- 19 Festival Chorale and Chorus
- 20 Brass Quartet
- 21 Artists in alphabetical order
- 34 Calendar of Events
- 36 Memorial to Howard Bucquet & Ted Durein
- 39 Concerts
- 59 Twilight Series
- 67 1996 E. Nakamichi Foundation Recital Series
- 87 Bach's Tops
- 88 Carmel Bach Festival Free Events
- 89 Johann Sebastian Bach Golden Chair
- 90 Support the Carmel Bach Festival
- 91 Friends of the Carmel Bach Festival

Photography by Ron James

Carmel Bach Festival

Founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil

Music Director and Conductor

Please Note

No photography or recording permitted.

No Smoking

shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers

will not be seated while the performance is in progress.

1997 Carmel Bach Festival - 60th Season

July 12 - August 3

Parking

Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access

to Sunset Center Theater is available.

Carmel Bach Festival

Sunset Cultural Center

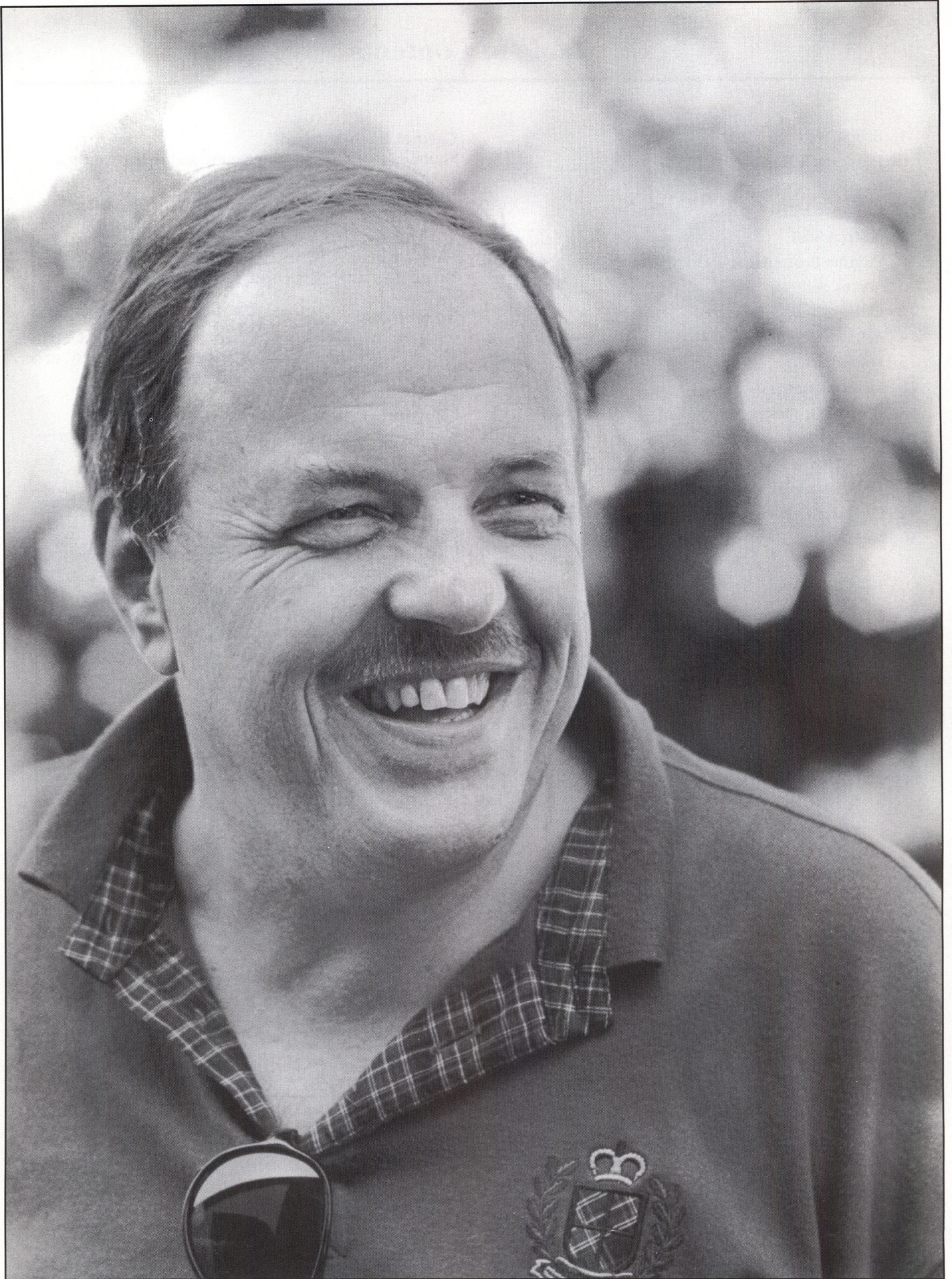
P.O. Box 575

Carmel, CA 93921

(408) 624-1521

The Carmel Bach Festival's Internet Web site has schedules, history, artist profiles and more at:
<http://www.bachfestival.com>

Our thanks to internet presence provider MontereyNet (408-622-9657).



Maestro Bruno Weil

Music Director and Conductor

One of Europe's leading young conductors, Bruno Weil has developed a flourishing career since capturing the First Prize in the 1974 Young Artist Concerts presented by the German Music Council. He has guest conducted many of the major German orchestras, among them the Berlin Philharmonic Orchestra and the Dresden Staatskapelle. In 1988 he enjoyed a stunning success when he replaced an ailing Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra.

Bruno Weil was a master student of Franco Ferrara and Hans Swarowsky. In 1979 he won second prize in the International Herbert von Karajan Conductors Competition and was subsequently named General Music Director of the City of Augsburg, a position he resigned in 1989. Since January 1994, he has been General Music Director of the City of Duisburg. He was a teacher at the Vienna Master Courses.

Maestro Weil has performed with leading symphony orches-

tras in the U.S., Great Britain, France, Japan, Canada, Italy, the Netherlands, Austria and Australia, such as the Los Angeles Philharmonic, L'Orchestre National de France, L'Orchestre Philharmonique de Montreal, the English Chamber Orchestra and the NHK Orchestra Tokyo. He is Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. Numerous recordings with Tafelmusik and other orchestras have been released under the Sony Classical label for which Bruno Weil records exclusively. His recording of the "Paris Symphonies" by Haydn with Tafelmusik won this year's MIDEM Cannes Classical award (category: orchestral music, 17th/18th century).

In addition, he has conducted at the German Opera Berlin, at the Hamburg State Opera, at Dresden's Semper Opera, Teatro Comunale di Bologna, Glyndebourne Festival Opera, and frequently at the Vienna State Opera. As well as being Music Director of the Carmel Bach Festival, he is also Artistic Director of the Festival "Klang und Raum" (Sound and Space) at Irsee in southern Germany.

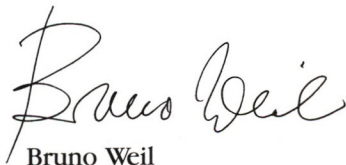
Dear Festival Patrons,

Bach's music will always be the center of the Festival. All the changes I have made until now and those I will make in the future will have only this reason — continually to raise the musical standard, to make true and honest performances, and to find the right spirit and language of the composer.

It is one of my aims this year to give a better and clearer understanding of Baroque music, especially that of J.S. Bach. I had the idea to try a special evening demonstrating the way Bach's musical rhetoric works, so I asked my colleague John Butt to write a script. He and David Gordon will collaborate, showing with words and music how Bach creates his effects.

"The connections between rhetoric and music have often been extremely close, notably in the baroque period. The influence of the principles of rhetoric profoundly affected the basic elements of music."
(George J. Buelow, *The New Grove Dictionary of Music and Musicians*)

I think this program will be central to a greater understanding and appreciation of Bach's music as well as being a most amusing evening! I hope you enjoy it and all our other programs.



Bruno Weil

President's and Executive Director's Messages



Kevin Cartwright, *President, Board of Directors*

On behalf of a great many people, it is my sincere pleasure to welcome you to this year's Carmel Bach Festival. The administrative staff, the board of directors, and a small army of volunteers have worked hard over the past year, contributing their varied talents and very precious time to building the framework to support this wonderful event.

We do it not just because we love the music, but because we truly enjoy the community that is created here each July and August. Our festival has many patrons who return year after year, and those of us who live here look forward to welcoming you back. We also know that each season has its own special new people and experiences, and we eagerly await them.

As for the music! Bruno not only delights those of us in the audience with the excitement of his interpretations, but he creates an atmosphere among the musicians that is nearly electric. We are very fortunate to be patrons of the making and performing of such glorious music.

I Look forward to sharing this season with you!

Kevin Cartwright
President, Board of Directors

It is hard to believe, but this summer is Bruno Weil's fifth year as conductor and music director of the Carmel Bach Festival. It seems only last week that I met him at the airport for his interview with the search committee, and remarked that his English was very good. His reply astounded me, "Well, I was at high school in Fresno!" His remarkable resume had not mentioned that fact.

These have been five blossoming years for our festival under his leadership. Musicians of world caliber are clamoring to come here and play for him. This winter Bruno had some health problems which gave us a fright and made us realize how much he has added to our musical community and how much we value him. We are happy to have him back — fit and well and already planning for the celebration of the 60th festival in 1997.

Santé, Bruno!

Nana Faridany
Executive Director



Nana Faridany, *Executive Director*

History of the Carmel Bach Festival

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1931. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the

Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his fifth season, Maestro Weil has built upon Maestro Salgo's legacy, advancing the Festival's reputation for excellence and expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal.





Golden Chairs

Principal Gifts to the Endowment Fund

Interest from this fund now provides around 12% of the income to the operating fund.

\$100,000

VIRGINIA BEST ADAMS MASTER CLASS CHAIR

Friends and Family of Virginia Best Adams

\$50,000

CONDUCTOR'S CHAIR

Lucile and David Packard

\$25,000

CONCERTMASTER'S CHAIR

The Howard H. Buffett Memorial Fund

Roberta Buffett Bialek, Susan Lansbury,

Cynthia Zak, and Carolyn Snorf

\$25,000

CHORALE DIRECTOR'S CHAIR

The Joy Belden and Helen Belford Memorial Fund

\$25,000

JOHANN SEBASTIAN BACH CHAIR

In honor of Sandor and Priscilla Salgo by their friends

\$25,000

SOLO INSTRUMENT CHAIR - CELLO

The Mark S. Massel Memorial Fund

Mrs. Mark Massel

\$20,000

ASSOCIATE CONCERTMASTER'S CHAIR

Mrs. Raymond Chrisman

SOLO SOPRANO CHAIR

Betty Jo and Robert M. Graham

SOLO TENOR CHAIR

Margot Power and John Clements

SOLO BARITONE CHAIR

In memory of Frank H. Eimer
Kevin Cartwright and Stephen Eimer

SOLO INSTRUMENT CHAIR

Barbara and Howard Bucquet

SOLO INSTRUMENT CHAIR - VIOLIN

Merritt Weber Memorial Fund

SOLO INSTRUMENT CHAIR - ORGAN

To honor Mary Fellows and in memory of Arthur Fellows
Jane and Jack Buffington

SOLO INSTRUMENT CHAIR - TRUMPET

In memory of Vivian Hales Dean
Shirley Dean Loomis and Hersch Loomis

\$15,000

PRINCIPAL CHAIR - VIOLA

Kevin Cartwright and Stephen Eimer

PRINCIPAL CHAIR - FLUTE

The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

PRINCIPAL CHAIR - BASSOON

In memory of Ruth Phillips Fenton
from her family and friends

PRINCIPAL CHAIR - CELLO

Gail Factor
Davis Factor Jr.

PRINCIPAL CHAIR - ORGAN

Brooks Clement and Emile Norman

PRINCIPAL CHAIR - DOUBLE BASS

Lamont Wiltsee

PRINCIPAL CHAIR - OBOE

Drs. June Dunbar Phillips and John P. Phillips

PRINCIPAL CHAIR - OBOE

Shirley and Lee Rosen

PRINCIPAL CHAIR - OBOE

Betsy and Robert Sullivan

PRINCIPAL CHAIR - FRENCH HORN

Ann and Jim Paras

PRINCIPAL CHAIR - TRUMPET

The Carla Stewart Memorial Fund
William K. Stewart

PRINCIPAL CHAIR - HARPSICHORD

Jo and Gerald Barton

\$10,000

ORCHESTRA CHAIR - FLUTE

In memory of Martha Faull Lane

ORCHESTRA CHAIR - FRENCH HORN

Carlotta and Knox Mellon

ORCHESTRA CHAIR - OBOE

Mary Lou Linhart

ORCHESTRA CHAIR

Estate of J. Fulton and M. Kathleen Morgan

ORCHESTRA CHAIR

The 1987 Carmel Bach Festival Board of Directors

CHORALE CHAIR

In memory of Lucille B. Rosen
Norman, Lee, Shirley, and Rebecca Rosen

CHORALE CHAIR

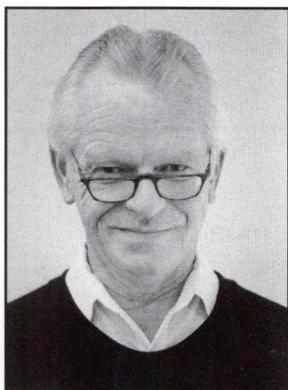
To honor Bruce Grimes
Olive Grimes, John and Janet Vail

EXECUTIVE DIRECTOR'S CHAIR

Mary Kay Higgins

For further information see page 90

Festival Staff



Ken Ahrens
Chorus Preparation

Ken received his B.M. from Valparaiso University and his M.M. in organ performance from Indiana University. At Stanford he continued advanced studies and was Assistant University Organist. He is organist at Sunnyvale Presbyterian Church and Chorus Master of the Monterey County Symphony Chorus.



Ross M. Brown
Technical Director
Lighting Designer

Ross M. Brown is returning for his 16th season with the festival and is happy to be resuming his roles as Lighting Designer and Technical Director. A Carmel native, he has been involved in technical production on the local and national level as Technical Director of Carmel's Sunset Cultural Center and as Master Electrician of the first national tour of *Ziegfeld — A Night at the Follies*. When not visiting his spiritual home in Carmel, Ross lives in Seattle and works at the Seattle Repertory Theater.



Michael Becker
Stage Manager

Michael Becker was born in Germany and graduated from Carmel High; he teaches history in Los Angeles and has been with the Festival 26 years.



Kip Cranna
Education and
Program Advisor; Lecturer,
Program Notes Editor

Dr. Clifford Cranna has been associated with the Festival since 1978. He is the Musical Administrator of the San Francisco Opera, having received his Ph.D. in musicology at Stanford University, where he specialized in Renaissance and Baroque music history and theory. He is a frequent guest lecturer throughout Northern California in the field of music appreciation. In his capacity as an opera administrator, Dr. Cranna acts as editor in chief of the company's "supertitles." He often serves as a speaker or moderator for programs presented by the San Francisco Opera and the Opera, and is a regular host of the Opera Insights presented by the Opera Guild. He has also served as radio host for the San Francisco Opera broadcasts.



Kathleen Bonner
Ticket Manager

Kathleen Bonner followed a degree in studio art (U.C. Santa Cruz) with an NEA museum staff apprenticeship, work in a variety of museums and art centers, and graduate work in art history at NYU's Institute of Fine Arts. Before joining the Festival, she was Assistant Director at the Carl Cherry Center for the Arts.

Festival Staff



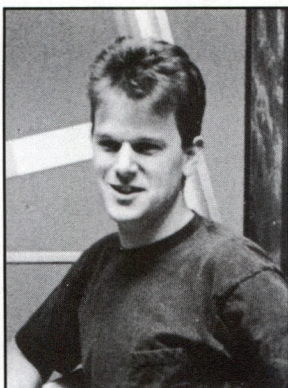
Jesse Read
Principal Bassoonist
Recital Programmer

Jesse Read returns for his 16th season. He serves as Principal Bassoonist of the Vancouver Opera and the Canadian Broadcast Corporation radio ensemble Curio. He has performed and recorded with leading period instrument ensembles including Philharmonia of San Francisco, Tafelmusik of Toronto, the Boston, Los Angeles and Portland Baroque orchestras. His solo recordings of 18th century French music on the Etcetera label have had unanimous positive critical acclaim, and his latest CD *"A Night at the Opera,"* featuring virtuoso fantasias and variations on grand opera themes, is scheduled for release this summer. Mr. Read returns to Carmel after a busy season as a soloist, a premier of a new concerto with the Rotterdam Philharmonic, masterclasses for the European Mozart Academy, concerts and master classes in Montpellier, France, and solo appearances with the Chamber Orchestra of Tuscany and the CBC Chamber Orchestra in Vancouver. Mr. Read is Professor of Bassoon at the University of British Columbia where he also conducts the University Orchestra.



Bruce Lamott
Assistant Conductor,
Education Coordinator

Now in his fifth season as Director of the Festival Chorale and conductor of the Mission Basilica and outreach concerts, Assistant Conductor Bruce Lamott has been a Festival participant since 1974. As Education Coordinator, he is responsible for the Festival's lecture series, preconcert talks, and school and public educational programs. In eight seasons as Chorusmaster and Assistant Conductor of the Sacramento Symphony, Dr. Lamott conducted numerous performances of major oratorios, including the Bach *St. John* and *St. Matthew Passions*. A graduate of Lewis and Clark College, he received his M.A. and Ph.D. in musicology from Stanford, with research in the keyboard improvisation practices of the Baroque period. He has been harpsichordist with the San Francisco Opera and Philharmonia Baroque orchestras under Sir Charles Mackerras, Nicholas McGegan, William Christie, and Alan Curtis. He lives in San Francisco, where he teaches choral music, orchestra, and music history at San Francisco University High School. He also teaches on the extension faculty of the San Francisco Conservatory of Music and lectures for the San Francisco Performing Arts Library and Museum. He is a member of the College Board Arts Advisory Committee.



Kevin Fryer
Harpsichord Preparation

Kevin Fryer is a San Francisco-based harpsichord maker whose instruments are regularly used by Philharmonia Baroque Orchestra, the San Francisco Symphony, the English Concert, as well as the Carmel Bach Festival. Mr. Fryer studied at the San Francisco Conservatory of Music and built his first harpsichord in 1979. Active in the early music community, he currently serves on the board of directors of Early Music America and was president of the San Francisco Early Music Society for three years.



Diane Thomas
Soprano
Chorale Manager

Diane Thomas has received particular notice for her expertise in Baroque, Classical and twentieth-century musical literature. She has appeared with the Los Angeles Philharmonic, the Los Angeles Master Chorale, the Monday Evening Concerts and the Los Angeles Bach Festival. She performs regularly with I Cantori and with them has been a resident artist in the UCLA Music Department. She is a member of the music faculty at Occidental College.

Festival Staff



Jane Parker
Volunteer Coordinator

Jane Parker grew up on the Monterey Peninsula and is pleased to return. She brings energy, enthusiasm, a degree in International Economics from MIIS, a Grande Diplome from LaVarenne Ecole de Cuisine in Paris, a wealth of world-wide travel, prior ownership of Dine In healthy meal service, an irrepressible love of people, music, food, and adventure to her work with the Carmel Bach Festival.

Stage Crew

Paul Cain, *Assistant Stage Manager*
John Garey, *Mission Technical Director*
Scott Anderson, *Mission Crew*
Joseph H. Bryant IV, *Mission Crew*
Mark Collins, *Supertitle Projectist*
Reiner Peery, *Stage Hand*
Steve Retsky, *Mission Crew*
Michael Rhoton, *Stage Hand*
Jim Witherall, *Stage Hand*

Ron Shwedel, *Sunset Technical Director*

Scherfenberg Paskov & Associates,
Audience Development Consultants

Pam Hamilton Ink, *Publicity and Media*

Elizabeth Pasquinelli, *Bookkeeper*

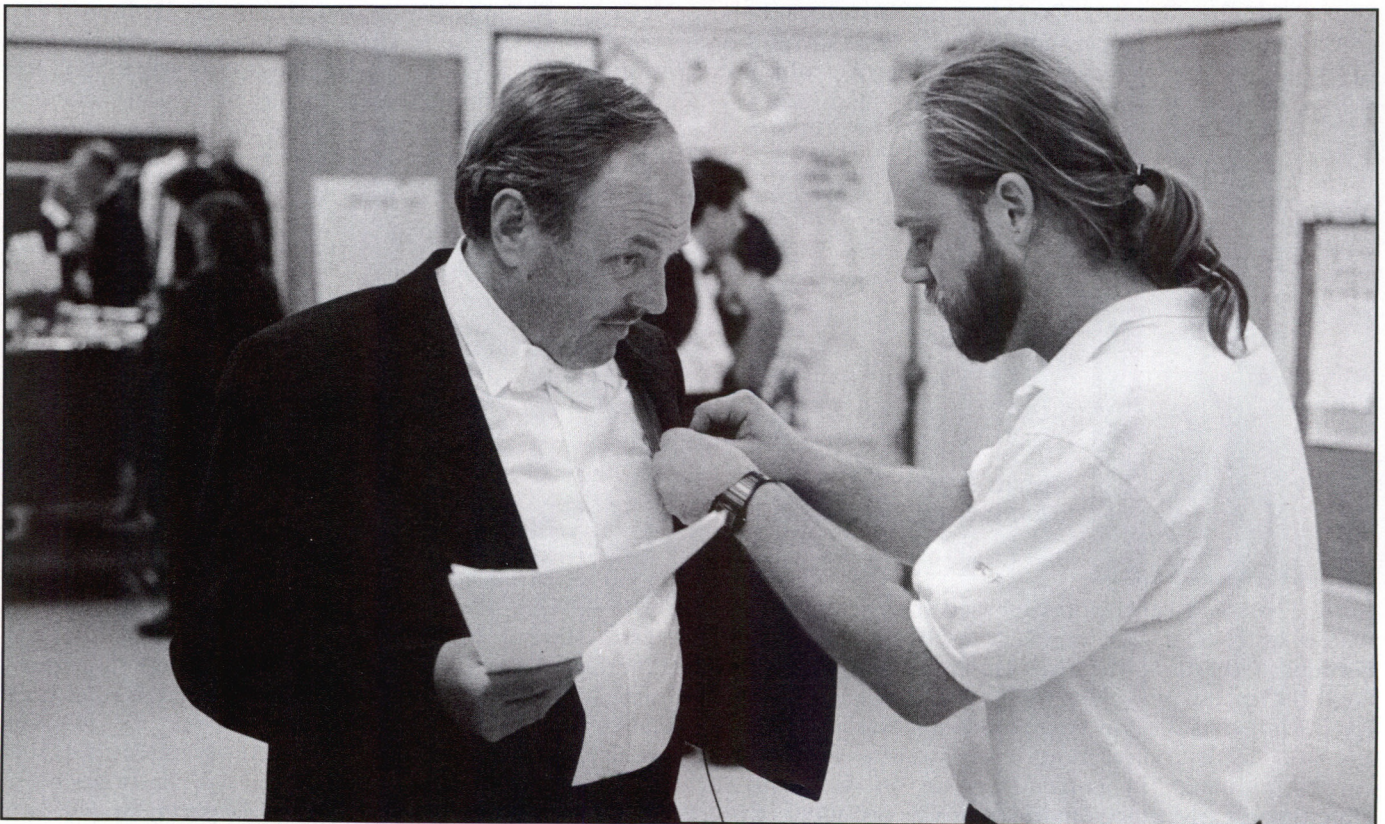
Anne Bursill-Hall, *Rehearsal Scheduler*

Eleanor Avila, *Chorus Rehearsal Accompanist*

Shirley Rosen, *Program Ad Sales*

Joan Hull, *Education and Outreach Coordinator*

Hilde Huckelbery, *Sunset Center Usbers*



Technical Director Ross Brown wires Bruno for sound.



Merrill Lynch

A tradition of trust.

The Carmel Bach Festival gratefully acknowledges
the generous underwriting of this year's festival
by Merrill Lynch & Company

The Virginia Best Adams Vocal Master Class



Virginia Best Adams.

The human voice is the instrument which most eloquently expresses the essence of the heart and soul. Many linguists believe that in the distant past song and speech were indistinguishable, and since those ancient times the development of music can be seen as an attempt to recombine the powers of tone and word, uniting them into one expressive artistic form.

In our modern era, a great flowering of European vocal music and artistic spirituality coincided with the origin of the Baroque. Vocal music became a central element of the Baroque era. Why were listeners in the "Age of Reason" so inspired by the language of the heart? How was that language expressed in music? How do we rediscover its meaning, and convey its energy and beauty?

The answers to such questions are found only by a combination of disciplined study and direct experience, and the Carmel Bach Festival and the Adams Master Class offer the perfect opportunity for this journey of discovery.

Through the generosity and vision of Virginia Best Adams and her friends and family, the Bach Festival founded the Adams Master Class in the early 1980s. With the loyal support of the Carmel Presbyterian Church and our many Festival donors and friends, this program continues to flourish, providing artistic guidance to promising young singers chosen by national audition.

This year I'm joined by Guest Teachers Rosa Lamoreaux and Catherine Robbin and our wonderful pianist Daniel Lockert. In the six Master Classes we'll discuss and experience Baroque vocal music and examine all aspects of Baroque vocal performance: interpretation, style, technique, communication, and artistic awareness.

I cordially invite all friends of music and singing to join us in these relaxed working sessions, at noon on Mondays and Wednesdays, and experience with us the power and joy of the singer's art.

David Gordon
Tenor, Director, Virginia Best Adams Master Class

David Gordon Introduces The 1996 Adams Fellows of the Carmel Bach Festival



Twyla Whittaker
soprano
BMus cum laude
Arizona State University

Twyla was born in Arizona and now lives in the San Francisco Bay Area, where she is an active recitalist and concert soloist. She has appeared frequently with the San Francisco Symphony, and has been featured soloist in many of the Symphony Chorus Concerts at Davies Symphony Hall. Her operatic repertoire ranges from Handel and Mozart to Verdi, Britten and Bernstein. She was a national winner of the 1995 Artist Awards Competition of the National Association of Teachers of Singing, and a winner of many other competitions, including the Carmel Music Society.



Matthew White
countertenor
BA English Literature
McGill University

Matthew is an Ontario native, and is currently completing a degree in English Literature at McGill University in Montreal. He is a student of the eminent Canadian voice teacher Jan Simons, who also was a teacher of David Gordon. Matthew appears regularly with leading Canadian ensembles and on the CBC. Recent performances include Bach's *St. John Passion* and *Christmas Oratorio*, Mozart's *Requiem*, and a wide variety of music from ancient to contemporary: autumn 1996 will see the release of a CD featuring Matthew's performance of songs for countertenor and horn by Canadian composer Donald Patriquin.

Master Classes are open to the public free of charge at Carmel Presbyterian Church, Ocean Ave. and Junipero from noon until 2 p.m. on Mondays, July 15, 22 and 29, and Wednesday, July 17, 24 and 31. The Adams Fellows will sing in concert on Friday, Aug. 2 at 2:30 p.m. in Sunset Theater. Tickets will be available at the door.

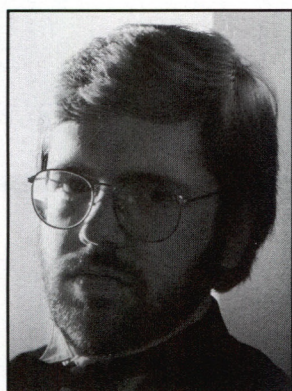
The Virginia Best Adams Vocal Master Class



Robert McPherson
tenor
BA (Music)
University of Puget Sound

Robert is from Seattle, Washington, and made his professional debut with the Seattle Symphony in 1991 at the age of 23. He has returned to that orchestra several times

and will appear with them again in December, 1996. His concert/opera repertoire ranges from the great works of Bach and Mozart to the zany music of PDG Bach and the hit comedy *"Lend Me a Tenor."* He also sang on a PBS special with Paul Sorvino and his daughter Mira. Robert was a World Finalist in the 1995 Luciano Pavarotti International Voice Competition.



David Paul Meyer
baritone
B.Mus. (Voice, German),
University of Iowa;
MMus Indiana University

David hails from Iowa, and is currently beginning his doctoral studies with Giorgio Tozzi at Indiana University, where he is also an Associate

Instructor of Voice. He has multi-faceted background in opera, concert, and lieder, and has a special affinity for the art songs of Brahms and Duparc. Recent operatic appearances include principal roles in Peter Grimes, *The Ballad of Baby Doe*, and *Manon*. Also very active in the world of early music, he can be heard on four Focus Records CDs featuring vocal music from 600-1600 A.D.

The following individuals have contributed generously to the Virginia Best Adams Endowment Fund during the past year.

Dr. and Mrs. Michael Adams	Mr. and Mrs. Hank Johnston
Mr. and Mrs. James Alinder	Richard and Jana Julian
Mr. Robert Attiye	Thomas Kehl, M.D.
Madi Bacon	Dr. and Mrs. Samson B. Knoll
Bob and Dode Balderston	Robert and Sharon Kolbrener
Jerry and Jo Barton	Donald and Jane Krejci
Mr. and Mrs. Richard W. Bell	Jean Lane
Anne F. Best	Meredith Little
John P. Breeden, Jr.	Joan D. Manley
Sylvia Broadbent	Mr. and Mrs. Rosario Mazzeo
Mr. Paul Brooks	Marie Zaeffel McGrath
Joe and Gayle Brower	Knox and Carlotta Mellon
Mrs. Edna Bullock	Marte Miller
Mr. and Mrs. Davis Bynum	Sara Jane Murtagh
Mr. Jim Casteel	Christi Newhall
Margot Power	David Newman
and John Clements	Mr. and Mrs. Brad Parker
Lucien Clergue	Marion L. Patterson
Oliver D. and	Ms. Inge Reethof
Catherine D. Compton	Terys Saville
The Philip Coniglio Family	Drs. John and Helen Schaefer
Marie Cosindas	Mr. and Mrs. Will Shaw
Alice Field Cramer	Mr. and Mrs. Robert Sullivan Jr.
Charles Cramer	Mr. and Mrs. Donald Underwood
Mr. and Mrs. Crossen	Mr. and Mrs. Wade
Edward and M. Gail Crouch	Mr. and Mrs. Tom Walsh
Mr. Arthur L. Dahl	Jack and Francis Wegner
Mr. and Mrs. Allan Desin	Michael and Connie Whalen
Sally and Bill Dewey	
Susan and John Diekmann	
Sue and Al Dorskind	
Walter and Joyce Douglas	
Mr. and Mrs. Francis Duveneck	
Mr. and Mrs. Kenneth Ehrman	
Mrs. Frederick W. Falk	
Mr. and Mrs. Kurt Fishback	
The Rev. Dr. Alfred and Frances Glass	
Alfred Gordon Glass, Jr. & M. Martia Glass, Jr.	
Richard and Rhoda Goldman	
Virginia and Ashley Hall	
Dr. and Mrs. Arno Hanel	
Margaret Anne Hanly	
Gil, Lynne, and Morgan Harrington	
Dr. and Mrs. Arthur Hartwig	
Mr. and Mrs. Kenneth Helms	
Kathy and Peter Henschel	
Mrs. Mary Kay Higgins	
Mr. and Mrs. Leo Holub	
Mr. and Mrs. Alfred Holzer	
Peter and Patti Hoss	
Mario and Alison Jaques	
W. Kent Johns	
Mr. Jim Johnson	

Officers and Committees

Board of Directors

Kevin Cartwright,
President
Alan Brenner,
First Vice President
Emily Woudenberg,
Second Vice President
Susan N. Aucutt,
Secretary
Charles Schimmel,
Treasurer
Gail Andrews
Jo Barton
Isabel A. Crossen
Davis Factor Jr.
Mary Kay Higgins
Leda E. Jelinek,
Col. USA (Ret.)
Lucinda Lloyd
Paul J. Matzger
Knox Mellon, Ph.D.
Emile Norman
Betsey H. Pearson
John Phillips, M.D.
Robert L. Sullivan Jr.
Diana Tiernan
Jeptha A. Wade Jr.
Joseph E. Wandke
Lamont Wiltsee
Honorary Life Member
Arnold Manor M.D.

Acolytes for

Mission Concert

Deidi Kramer, *Chair*
Susanna Bonner

Kenna Doby
Rachel Felsingier
Breana George
Alison Ion
Emily Ion
Veronica Kelleher
Sarah Larsen
Moya Meckel
Erin Murray
Christina Olsen
Stephanie Stock
Jeanette Wansong
Shelby Wilson

Boutique

Desiree Gillingham,
Co-Chair
Cary Doyle, *Co-Chair*
Susan Aucutt
Jo Barton
Jo Brazell
Tom Brown
Gail Brennan
Dick Dalsemer
Barbara Fonseca
Kalani Fonseca
Margot Lackner
Margaret Levitt
Ann Morrison
Nancy Opsata
Kayla Perper
Marsha Sterns
Susan Towle

special thanks to
Joan DeVisser



Board member Isabel Crossen sells programs.



Ice cream socials after Tuesday recitals have become a favorite event.

Chorus Administration

Dottie Roberson, *Co-Chair*
Patrick Lynch, *Co-Chair*
Eleanor Avila,
rehearsal accompanist
Ken Ahrens,
musical preparation

Hospitality

Susan Aucutt, *Co-Chair*
Jo Barton, *Co-Chair*
Veva Fitzgerald
Leda Jelinek
Sonia Lessard

Housing Donors

Gerry Foote
John Harris
Mary Kay Higgins
Mr. and Mrs. Charles Page

Ice Cream Socials

Shirley Walsh, *Chair*
Jo Brazell
Sonia Lessard
Margaret Kylander
Dottie Roberson
Lee Edwards
Susan Towle
Gail Brennan

Luminaria

John Newcomb, *Chair*

Mission Banners

Nancy Morrow Burkett

Mission Consultant

Bob Kramer

Officers and Committees

Mission Procession

Paul Eastman, *Chair*
Ann Brown
Lyn Eastman
Barbara Eastman
Bob Eastman
John Farr
Beverly and Chet Gadaire
Gerald and Janet Graebe
Inena Grimes
Kay House
Pat and Jim Marsden
Betty and Duane Matterson
Doris and John Morrison
Art Pasquinelli
Nancy Pesce
Tania Pezzini
Star Reiersen
Kathie and Lee Riordan
Bill Sisk
Gwynn St. Johnston-Romano
Pamela Scholfield
Shirley Temple
Shirley Walsh

Music Library

Barbara Vella, *Chair*
Ben DeFalco
John Farr
Nancy Opsata
Dottie and Clyde Roberson
Elizabeth Ungaretti
Renate Wunsch

Musicians' Refreshments

Susan Aucutt, *Co-Chair*
Jo Barton, *Co-Chair*

Office Volunteers

General
Anna Beck
Barbara Bingglei
Colleen Brown
Jim Classen
Dick Dalsemer
Cary Doyle
Ann Erich
Joan Hull
Ruth Kelly
Pat Marsden
Patricia Nation
Ann Scott
Elizabeth Ungaretti

Non-Phone

Jean Black
Adell Meacham

Computer and Ticketing

Keith Anderson
David Baker
Colleen Brown
Kim Cole
Tim Ditmer
Gil Grady
Sandy Grimmer
Fran Leve
Margaret Levitt
Mimi May
Shirley Temple

Opening Weekend Party

Emily Woudenberg,
Co-Chair
Alan Brenner, *Co-Chair*
Mary Wiltse Grater
Jon and Sandra Kasky
Greta Miller
Rob Reinkens
Alyson Schoeny
Diana Tiernan

Outreach and Education Coordinator

Joan Hull

Program Book Ads

Shirley Rosen

Recitals

Pat & Jay Sinclair, *Co-Chairs*
Mary Beach
Kathleen Callinan-Kast
Pam and Jim Cameron
Susan DuCoeur
Lyn Evans
Bob and Elaine Ewen
Kathryn and John Farr
Pat and Dan Gotch
Howard and Sherry Hatch
Barbara Holmes
Mary Anne Jacka
Anita and Bill Kaplan
Judy Lofink
Charlotte Martin
Ann and John Morrison
Tony and Charlotte Mosel
Bob Mulford
Herb Myers
Joyce Nelson
Lynn O'Neill
Duayne Ostergard
Bev Pead
Cathy and Alan Rossing

Pam Scholfield

Trish Schulte
Janet Vreeman
Paula Walling
Bev Walter
Norma Williams

Transportation Committee

Ruth Kelly, *Chair*
Jim Classen
Dick Dalsemer
Bob Doyle
Harry Handler
Joan Hughes
Jim Hull
John Morse
Bob Mulford
Bob O'Neill
Clyde Roberson
Donald Wunsch
Renate Wunsch

Twilight Series

Mary Wiltse Grater, *Chair*
Arthur Grater
Emily Woudenberg
Paul Woudenberg



Refreshment interval at the 1995 *Christmas Oratorio*.

Acknowledgments

The Carmel Bach Festival is deeply grateful to the following individuals and organizations for their kind generosity and support:

Virginia Best Adams
Jeanne and Michael Adams
Tony Agpoon
Ken Ahrens
All Saints Church
Dr. and Mrs. Basil Allaire
A Moveable Feast, Michael Jones
Linda Anderson
Robert Andrews
Arra Sales
Associated Produce, Steve Rhodes
Automated Mailing Service
Eleanor Avila
Barbara Barclay
Baskin Robbins
Bay Sports
Tom and Judy Beckman
Ann Best
Bird of Paradise Catering
Art Black
Dr. Robert Black
Larry Blood
Fred Terman and Nan Borreson
Bow Tie Billiards, Brian Steen
Demi Martin Briscoe
Tina Britton
Bully III
Carmel Business Association
Carmel Cultural Commission
Carmel Fire Department
Carmel Mission Basilica
Carmel Music Society
Carmel Planning Commission
The Carmel Plaza and Diana Tiernan, Mgr.
Carmel Valley Racquet and Health Club
Carmel Women's Club
Carmel Youth Center
Rosemarie Carter
John Castello
CellularOne
Chalone Wine Group
Chapel in the Forest
Church of the Wayfarer
The City of Carmel

The City Council
Doug Classen
David Cloutier
Coast Produce
Jed Coffin
Kim Cole
ColorAd Printers
Charles and Nancy Costanza
Joan De Visser
Digital Display
Do Re Mi
Brian Donoghue
Nancy Doolittle
Bob and Cary Doyle
Driscoll Produce
Michael Duffy
Roger Emmanuels
Fashion Streaks,
 Andy and Theresa Briant
The Friends of Sunset Foundation
Flowers, Inc.
George Garibay
Nancy Glaze
Globe Ticket and Label Co.
Arthur Grater & Mary Wiltse
Hahn Estates
Fr. Carl Hansen
Highlands Inn
Judy Ivey
Toni Jepson
Jon and Sandra Kasky
Bob and Deidi Kramer
KBOQ
KDFC
KUSP-FM
Matteo Lettunich
Lockwood Vineyard
Todd Lueders
Carmel Martin
Kay Mathis
Sheri McCullough
Richard Menn
Greta Miller of Pacific Agenda

The Monterey County Symphony
MontereyNet
Monterey Wine Country Associates,
 Duane Harris,
 Executive Director
Mozart Society of California
 Clifton Hart, President
Msgr. D. Declan Murphy
Andre Nizet
Nunes Company and Mann Packing
Pacific Agenda
Pacific Repertory Co.
Janie Parker
Elizabeth Pasquinelli
Peninsula Laser Print
The Planning Commission
John Pratt
Quail Lodge
Rob Reinkens of Flowers Ltd.
Robert Louis Stevenson School
Saks Fifth Avenue, Marlene Liserani
Santa Catalina School
Scherfenberg Paskov & Associates
Alison Schoeny
Seaside Cultural Enrichment
 Council
Select Ticketing Systems
Sentry Alarms
Jerry Sherk
Ron Shwedel
William Stahl
Richard Teti
The Type Source,
 Roger and Cindy Rybkowski
Joe Truskot
United Airlines, Sue Quigley
Ventana Vineyards
Mary Wells
Wermuth Storage Co.
Western Stage, Harvey Landa
The Honorable Ken White
Alan Williams
Youth Music Monterey

Carmel Bach Festival Volunteers

The Carmel Bach Festival could not operate without its wonderful volunteers — from the President of the Board to the people who answer phones in the office. We cannot possibly thank adequately all the people who make

this festival such a great success; the tasks are many and varied. If you would like to join us, please telephone 624-1521. There are many different ways to serve — look on the officers and committees page and you will see!



A volunteer lights luminaria before the Mission Concert.

Mission Concert Banners 1996

by Nancy Morrow Burkett

The thousand years of history of the Saxon city of Leipzig where Johann Sebastian Bach spent his last 27 years inspire many of the banners for the 1996 concerts at the Carmel Mission. As early as the 8th century, Charles Martel of the Franks tried to subdue the Saxons, followed by Pippin the Short. In the next century Charlesmagne finally conquered the Saxons and their major city of Leipzig.

By the Treaty of Verdun in 843, Saxony was given to Louis the German, but remained under threat from the Slavs, the Normans and the Franks. By 968 Leipzig, as the center of the Saxon court, was renowned as a center of learning and trade visited by many scholars from Italy.

Henry the Fowler, elected King of Germany in 919, and his son, Otto the Great, crowned emperor in 962, and their descendants developed policies for Saxony to encourage trade, industry and learning, all of these activities being good sources of princely income.

Situated on the main travel and trade artery of Central Europe, Leipzig rapidly became the most influential city in the most influential state of the German Empire and was

the cradle of the Reformation. The golden rampant lion of the banner of Leipzig represents Henry the Lion, who received the Duchy of Saxony as the son and heir of Henry the Proud, Duke of Bavaria, who had been granted it by Emperor Lothair in 1139. Henry the Lion is remembered as a man who successfully fought the encroaching Slavs, established forts and garrisoned them, encouraged markets and fairs, established schools and monasteries and policies favorable to trade and industry and even granted privileges to the burghers of Leipzig.

Successive rulers of the House of Wettin, the family of Henry the Lion as well as Albert the Bear, continued policies encouraging industry and trade. Repeatedly in the shields and banners of Saxony designs of the bear and the lion appear.

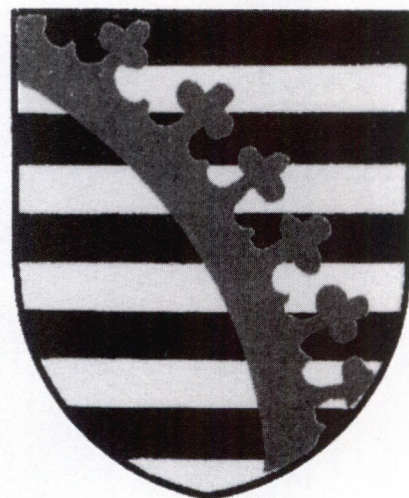
The black climbing bear which appears in the shields of Saxon rulers (who first were known as margraves, or border guardians, then as dukes, later as kings and finally as emperors) probably commemorates that Albert the Bear, known first as Margrave of Brandenburg before he became Duke of Saxony in 1170.



Saxony



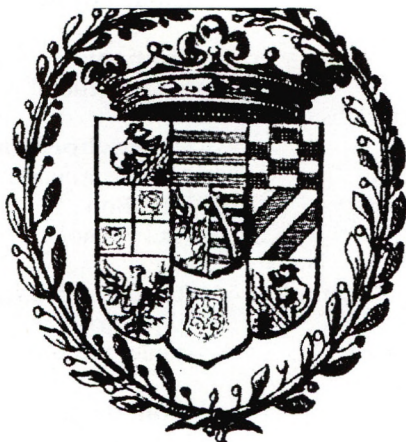
Thuringia



Meissen

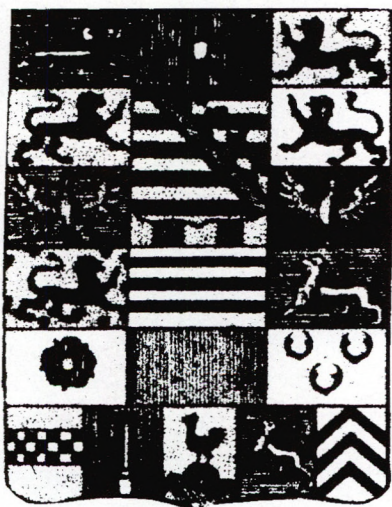
Banners for the Mission Concert

Here, in a shield of an 18th century prince of Saxony who built his castle in Cöthen, a place J. S. Bach lived in before he moved to Leipzig, the climbing bear appears twice.



J. S. Bach himself was born in a part of Saxony anciently known as Thuringia, represented by the rampant lion barred in red and white.

From Eisenach, the town in Thuringia where Bach was born in 1685, comes another banner, bearing the familiar lions and eagles as well as the ancient blazon of Saxony with the wreath of rue, a green herb, diagonally superimposed on the horizontal bars of black and gold.



Banner from Eisenach

A shield from Weimar, another city where Bach worked, bears similar designs, but an additional shield from Weimar displays an unusual left facing rampant lion surrounded by red hearts.



Shield from Weimar

The shield of the city of Leipzig, with its rampant golden lion and its vertical bars, is accompanied by the shields of electors of Saxony in Bach's time and the shields of other dignitaries, Frederick the Great among them, represented by the black eagle of Prussia.



Shield of the City of Leipzig

Sources:

Research by Dr. Bruce Lamott in Leipzig, Germany, 1994.
Encyclopedia Britannica, 13th Ed.
Grove's Dictionary of Music and Musicians
 Louda, Jiri and Maclagan, Michael, *Lines of Succession*, 1981.

1996 Carmel Bach Festival Orchestra

Bruno Weil, Conductor

Violin

Elizabeth Wallfisch,
concertmaster
David Myford,
assoc. concertmaster
Cynthia Albers
Lori Ashikawa
Catherine Emes
Mary B. England
Mary Manning
Carla Moore
Rafael Rishik
Susan Rishik
Cynthia Roberts,
principal second
Leah Roseman
Misha Rosenker
Marilyn Sevilla
Elizabeth Stoppels,
assoc. principal second
Adriana Zoppo

Viola

Simon Oswell, *principal*
George Thomson,
assoc. principal
Meg Eldridge
Nancy Lochner
Stephanie Railsback

Cello

Douglas McNames,
principal
Allen Whear,
assoc. principal
Paul Rhodes
David Starkweather

Bass

J. Warren Long, *principal*
John Moore
Kristin Zoernig

Flute

Damian Bursill-Hall,
principal
Robin Carlson

Oboe

Bernhard Heinrichs,
principal
Valerie DiCarlo
Monica Johnson

Trumpet

Wolfgang Basch, *principal*
Susan Enger
Kimberly Stewart

Bassoon

Jesse Read, *principal*
Britt Hebert

French horn

Glen Swarts, *principal*
Loren Tayerle

Timpani

Kevin Neuhoff

Harpsichord and Organ

Thomas Annand
John Butt
Paul Nicholson

Repetiteur, harpsichord, piano

Daniel Lockert

Viola da gamba

John Dornenberg



1996 Carmel Bach Festival Chorale and Chorus

Bruce Lamott, Conductor

Chorale

Soprano

Samela Aird Beasom
Mary Ellen Callahan
Martha Cowan
Marie Hodgson
Gillian Hoffman
Catherine McCord Larsen
Diane Thomas
Twyla Whittaker,
Adams Fellow

Alto/Countertenor

Linda Childs
Cathy E. Findley
Michelle Fournier
Robin Luscombe
Nadia Smelser
Foster Sommerlad
George Sterne
Matthew White,
Adams Fellow

Tenor

Kurt Alakulppi
Kim Childs
Joseph Golightly
Donald Krehbiel
Sean McDermott
Robert McPherson,
Adams Fellow
Allen Townsend
Scott W. Whitaker

Bass

Mark Stephen Beasom
Stan Engebretson
Robert A. Lewis
David Newman
David Paul Meyer,
Adams Fellow
Burr Cochran Phillips
Brian E. Vaughn
Donald Wilkinson

Chorus

Soprano

Nancy Carney
Lynette Culbert
Linda Dowd
Janet Graebe
Margaret Kylander
Nancy Opsata
Dottie Roberson
Sheri Rose

Alto

Cherry Campbell
Susan Mehra
Julie Roseman
Barbara Stock
Jean Widaman
Beth Wilbur
Kathryn Yant

Tenor

Bryon Granmo
Jim Hull
Karl Jensen
John Knoedler
Swede Larson
Patrick Lynch
George McKechnie

Bass

Rex Buddenberg
John Clark
Gerald Guess
Ronald Guess
Vince Koller
Lewis Roseman
Brian Steen
Don Trout



Stadtpeifer



Orchestra brass players Wolfgang Basch, Susan Enger, Lauren Tayerle, and Kim Stewart.

The Festival's 18th century repertoire does not need trombones in the orchestra, so a new local group has been formed exclusively to play the pre-concert brass music. Carl Christensen, former principal trombone of the Mexico City Philharmonic, directs and programs the group. "Stadtpeifer" (town piper in German) refers to professional musicians employed by German towns from the 14th to the 18th centuries. These musicians gave daily serenades from the tower of the city hall. The Mission Concert tower music will still be performed by the horns of the Festival Orchestra.

Trombones

Carl Christensen
Jack Bayes

Trumpets

Curtis Nash
Craig Simmons

This quartet is generously sponsored by Geraldine Stewart in memory of her husband, Gordon Stewart, who played in the Festival's first trombone quartet.

Thank You



Flowers Ltd



Bird of Paradise
Catering

Mary Wiltse

Marketing Communications Design

PACIFIC *Agenda*

The Carmel Bach Festival is extremely grateful to these companies for their generous contributions to the opening weekend party "Bach to Bock."

Artists

Kurt Alakulppi

tenor

Mr. Alakulppi made his concert debut in 1992, singing Britten's *Serenade for Tenor and Horn* with the Seattle Chamber Soloists. He has performed for the Seattle Opera's Young Artist Program as Nadir in *Les Pêcheurs de perles* and Quint in *The Turn of the Screw*, at the Trinity Liederabend Series in Portland, and at the Bel Canto Northwest Vocal Institute. He was the 1st Place Winner of the 1994 Seattle Civic Opera Auditions, and a 1995 NATS Artist Award Competition district finalist. A University of Washington graduate, Alakulppi studies privately with Ellen Faull, Professor Emeritus, the Juilliard School.

Cynthia Albers-Koppelman

violinist

Ms. Albers has performed Renaissance through Classical music with period instrument ensembles throughout the United States. A resident of the Bay Area, she currently performs with the American Bach Soloists, and the Magnificat, Philharmonia, and Los Angeles Baroque Orchestras. Ms. Albers graduated with distinction from Indiana University where she was Associate Instructor of Baroque Violin. She has served on the faculty of Chicago Musical College and has lectured at Mills College.



Professor Wye J. Allenbrook

lecturer

Wye J. Allenbrook was Ernest Bloch Visiting Lecturer in Music at the University of California at Berkeley in the fall of 1994, and joined the faculty

of the Berkeley Music Department in the fall of 1995. Previously, she was on the faculty of St. John's College in Annapolis, Maryland. She is the author of *Rhythmic Gesture in Mozart: 'Le nozze di Figaro' and 'Don Giovanni'*, and numerous other publications about the music of Mozart and Haydn. Next year she will be on leave on Guggenheim and University of California Fellowships, writing a book about expression in late eighteenth-century instrumental music.

Thomas Annand

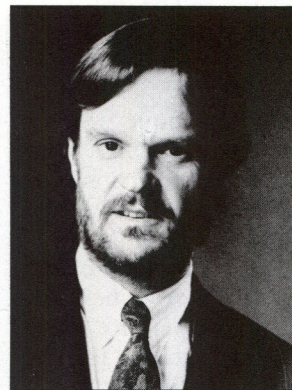
harpsichordist and organist

Mr. Annand holds B. Mus. Honors and M. Mus. Degrees from McGill University and is Director of Music at St. Andrew's Church, Ottawa. A grant from the Quebec government enabled him to study in Paris and undertake research at the Bibliothèque Nationale on the works of Widor and Vierne. In 1987 Mr. Annand won the RCCO National Organ Competition and since then has given many recitals in Canada and the U.S. and is heard frequently on both the English and French CBC networks. He gave a recital at the Fifth International Congress on Organists in Montreal in 1993 and has made several recordings. He performs regularly with the National Arts Center Orchestra and is the harpsichordist for the Thirteen Strings.

Lori Ashikawa

violinist

Ms. Ashikawa lives in Chicago where she is active as a chamber musician and a member of the Chicago String Ensemble and the Symphony of the Shores. She has performed with the San Diego Symphony and the Chicago Symphony, and was a Berkshire Music Center Fellow at Tanglewood. Lori has also played Baroque Violin with the Los Angeles Baroque Orchestra and the Basically Bach Orchestra in Chicago.



Wolfgang Basch

Principal Trumpeter

Mr. Basch was born in Wiesbaden and has made recordings and given concerts worldwide. He has been the guest of many festivals such as the Berliner Festwochen, London Bach Festival, Schleswig-Holstein Music Festival, Israel Festival, Rheingau Music Festival and Dubrovnik Festival. Among the orchestras with which he has made guest appearances are the Israel Chamber Orchestra, Jerusalem Symphony, Orpheus Chamber Orchestra, German Bach Soloists, Bamberg Symphony, New World Symphony, Radio Symphony Orchestras of Berlin and Saarbrücken, and the Stuttgart Chamber Orchestra. With the New World Symphony and John Nelson, Mr. Basch gave the world premiere in Miami of Paul Schoenfield's *Concerto for Piccolo Trumpet, "Vaudeville"* which was written for him. He has recorded CDs for Koch-Schwann, Decca, BMG and Itcord. He has been with the Carmel Bach Festival since 1985 and has been Principal Trumpeter with the Frankfurt Opera since 1976.

Mark Beasom

baritone

Mr. Beasom, returning for his fifth season, has maintained a professional career since 1983 with numerous organizations including the Roger Wagner Chorale, the L.A. Master Chorale, the L.A. Music Center Opera, Musica Angelica Baroque Orchestra, Zephyr (a twelve-voice conductorless ensemble), and I Cantori (of L.A.) with whom he recorded their 1995 CD, *A Choir of Angels*.

Artists

Samela Aird Beasom

soprano

Ms. Aird specializes in music of the Renaissance and Baroque through her work with A Muscull Dreame and Musica Angelica. She continues to appear regularly with the L.A. Music Center Opera, the L.A. Master Chorale, the L.A. Philharmonic and I Cantori (of L.A.) with whom she recorded their 1995 CD, *A Choir of Angels*. Samela is a founding member of the female trio Voxfire which performs music from the 12th through 17th centuries as well as brand new compositions of today.



Damian Bursill-Hall

Principal Flutist

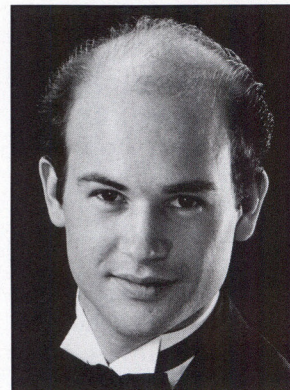
Mr. Bursill-Hall is Principal Flutist with the San Diego Symphony and the San Diego Opera. Two years ago he held the position of Visiting Professor of Flute at Indiana U. School of Music. Mr. Bursill-Hall has performed in recitals and concerts throughout Canada, England and the U.S., including an appearance at the Phillips Collection in Washington, D.C. His participation in festivals includes La Jolla Summerfest, Whistler International Mozart Festival and the Alaska Basically Bach Festival. He received his B.M. from the Eastman School of Music where he was a pupil of Joseph Mariano. He received a M.M. from U.C. San Diego.



John Butt

organist, harpsichordist

Mr. Butt was an organ scholar at King's College, Cambridge and continued his graduate studies of articulation markings in Bach's autograph manuscripts, receiving his Ph.D. in 1987. He was subsequently a lecturer at the U. of Aberdeen, a Fellow of Magdalene College, Cambridge and joined the faculty of U.C. Berkeley in 1989 as University Organist and Professor of Music. Cambridge University Press recently published his two books, *Bach Interpretation*, and a handbook on the *Mass in B Minor*. Another book was published in 1994 on the German Baroque. Mr. Butt has made many appearances as a solo organist and harpsichordist in Britain and the U.S. Harmonia Mundi has released three of his recordings. His recording (with Elizabeth Blumenstock) of Bach's sonatas for violin and harpsichord was released last summer. As director of the U.C. Berkeley Chamber Chorus, he has participated in many concerts and recordings with the Philharmonia Baroque orchestra for whom he has been guest conductor. He conducted the U.C. Chamber Chorus and the orchestra, Fiori Musicali of Bremen, at the 1993 Gottingen Handel Festival.



Benjamin Butterfield

tenor

Mr. Butterfield received grants and awards from the Oratorio Society of New York International Voice Competition, William Matheus Sullivan Foundation and the Canada Council. His concert repertoire ranges from Bach to Britten. Highlights of last season include performances at Carnegie Hall, the Festival de Ottono in Madrid, and the Philharmonia Baroque Orchestra. A regular performer with the American Bach Soloists and American Classical Soloists, he has been featured this season with Canada's Tafelmusik, the Toronto Symphony, St. Lawrence Choir, and McGill Symphony Orchestra, as well as the Bethlehem Bach Festival. In opera Mr. Butterfield has been a guest artist with Opera Atelier at the Houston Grand Opera, the BBC Proms, and the Royal Court Opera of Versailles, and he recently debuted with the New York City Opera and at the Glimmerglass Opera Festival. This season includes appearances with the COC, Opera Hamilton, Edmonton Opera and Opera Atelier. Active as a recitalist, Mr. Butterfield appears often with The Aldeburgh Connection and gives recitals for the CBC. He has recorded for CBC Records, Marquis and Koch.

Artists

Mary Ellen Callahan

soprano

Miss Callahan is a frequent performer in oratorio and recital, presenting a wide range of repertoire, specializing in Schumann song cycles and America premieres. She was recently a guest artist with the San Antonio Symphony in Handel's *Messiah*. Miss Callahan won first prize in the Musica Sacra Bach Competition, and third prize in the New York Oratorio Society Competition. She takes a leading role in a Vox CD of Handel's *Faramondo* soon to be released, and she is soloist on Newport Classics/Helicon CD entitled *New Age Russian Chant*. A native of Oakland, she received her B.A. in Voice magna cum laude from CSU Hayward and her Master's in Voice from the Manhattan School of Music.

Robin Carlson

flutist

Ms. Carlson is a Seattle native and a graduate of The Juilliard School. Ms. Carlson has been the second flutist with the Memphis Symphony Orchestra since 1990. During the 1994-95 season, Ms. Carlson was the Acting Principal Flute with the Evansville Philharmonic.

Kim Childs

tenor

Mr. Childs, a Midwesterner by birth, has called Dallas his home since 1983. He holds a 1988 graduate degree in voice and choral conducting from Southern Methodist University. Since then, he has been an active performer on the concert stage. This year he made his national debut with the American Bach Soloists and Jeffrey Thomas in Bach's *B Minor Mass*. Recent solo appearances have included a *B Minor Mass* and *Magnificat* with the Dallas Bach Society, the *St. John Passion* with the Texas Baroque Ensemble and a *B Minor Mass* with the Austin Civic Chorus. Upcoming engagements include the *St. John Passion* with the Dallas Bach Society.

Linda Childs

mezzo-soprano

Ms. Childs, a native of North Carolina, cannot remember a time when she did not sing. Her opera career has included roles in works by Mozart, Brittan, Monteverdi, Handel, and Puccini. Her numerous concerts include Bach's *Magnificat* and *St. John Passion*, Beethoven's *Ninth Symphony* and *Missa Solemnis*, Brahms' *Alto Rhapsody*, Corigliano's *Fern Hill* and *Of Rage and Remembrance*, Mozart's *Requiem*, Rossini's *Petite Messe Solonelle*, and Verdi's *Requiem*. She has been a frequent participant in the Connecticut Early Music Festival. Currently, Ms. Childs resides in Tempe, Arizona, where she is completing her doctorate at Arizona State University.

Martha Cowan

soprano

Ms. Cowan lives in Los Angeles with her musical daughters and husband, where she does extensive work in concert, film and recording as soloist and ensemble singer.

Valerie DiCarlo

oboist

As an active freelance musician, Valerie DiCarlo enjoys playing in a variety of performing arts groups in the Los Angeles and Orange County areas. She has performed with orchestras such as the Los Angeles Mozart Orchestra, the Glendale Symphony, the Pacific Symphony, the Los Angeles Philharmonic at the Hollywood Bowl, the Orange County Chamber Orchestra, and the Santa Barbara Chamber Orchestra. Valerie also enjoys playing musical theater at theaters such as the Pasadena Playhouse, the Terrace Theater, the South Bay Civic Light Opera Theater and the Pantages Theater in Los Angeles, doing shows such as *The Sound of Music* and *Phantom of the Opera*. Also to her credit, Valerie can be heard on many Motion Picture and Television soundtracks. Last summer she was faculty of oboe and performed in the Summer Music Festival at the University of Alaska Fairbanks and is currently on faculty at Biola University in Los Angeles.

John Dornenburg

viola da gamba

Mr. Dornenburg studied Baroque performance practice with Nikolaus Harnoncourt at the Mozarteum in Salzburg and was awarded the Soloist's Diploma from the Royal Conservatory in The Hague. He teaches on the faculty at Stanford and CSU Sacramento. In the S.F. Bay Area he can be heard with the ensembles Music's Re-Creation, Sex Chordae Consort of Viols, Argangeli Baroque Strings, *Magnificat*, American Bach Soloists and has appeared as soloist with the San Francisco Symphony. He has recorded for Meridian, Centaur and Musical Heritage labels.

Meg Eldridge

violinist

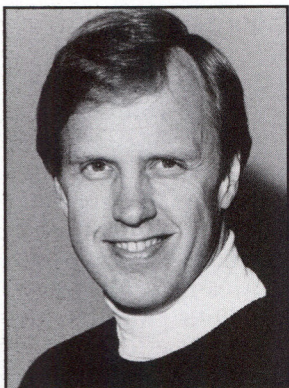
Ms. Eldridge, a native of San Rafael, studied viola performance at the U. of Michigan and at the S.F. Conservatory of Music. Miss Eldridge is currently a member of the Marin, Santa Rosa, Sacramento, and California Symphonies, and the Monterey String Quartet. She is also the assistant editor for *Strings Magazine*.

Catherine Emes

violinist

Ms. Emes received her B.M. in violin performance from USC and continued her professional studies at Peabody Institute of Music. She was Rotating Principal with the New World Symphony under Michael Tilson Thomas, and has been Principal Second Violin with the Sarasota Opera and with the Northwest Indiana Symphony. She also plays with the Chicago Sinfonietta, Chicago String Ensemble and Bach Week Festival (Evanston, IL).

Artists



Stan Engebretson

bass, lecturer

This is Dr. Engebretson's fifth season with the Carmel Bach Festival. During the academic year he is a resident of Washington, D.C., where he heads the Choral Studies program at George Mason University and serves as the Artistic Director of the Masterworks Chorus and Orchestra. In addition, he is the Director of Music at the historic New York Avenue Presbyterian Church. Engebretson holds performance degrees in Voice and Piano from the University of North Dakota, and a Doctor of Musical Arts degree in Conducting from Stanford University. He is an active guest conductor, lecturer and clinician, and has received research grants for advanced study in Aspen, San Francisco, New York, and Europe with internationally acclaimed conductors.

Susan Enger

trumpeter

Ms. Enger is a native of Minnesota and a graduate of the Interlochen Arts Academy and Northwestern University. She has been a member of the London Ontario Symphony, the Quebec Symphony, where she was Principal Trumpet for fifteen seasons, the Montreal Symphony, as Associate Principal, and now the Memphis Symphony Orchestra.

Mary B. England

violinist

Ms. England is an active performer on both modern and Baroque violin. She is a member of the San Antonio Symphony, the George Winters Chamber Orchestra and the Carnelian String Quartet. On Baroque violin Ms. England performs with the Locatelli Baroque Soloists and the Texas Bach Collegium.

Cathy E. Findley

mezzo-soprano

Ms. Findley attended USC for graduate studies in voice and received a first place in District Metropolitan Opera Auditions. Since moving to Pacific Grove, she has performed in several productions of West Bay Opera in Palo Alto and has been a soloist with many choral groups around the Monterey Bay. Ms. Findley is also an Orff-Schulwerk music teacher in Monterey Schools.

Michelle Fournier

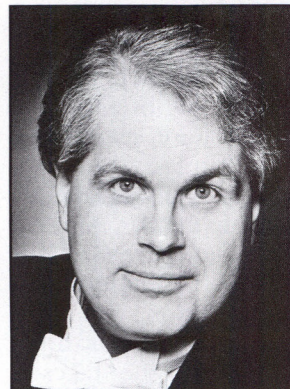
mezzo-soprano

Ms. Fournier is a regular member of the L.A. Music Center Opera Company, where she has appeared in over twenty-five productions. She made her solo debut with the L.A. Master Chorale and has also made two appearances with the Joffrey Ballet as guest vocalist. She is featured on the soundtracks of many motion pictures and on a recording of *The King and I* with Julie Andrews and Ben Kingsley. She appeared on the 1993 Grammy Awards Show and has appeared as soloist with San Luis Obispo Mozart Festival, I Cantori, Palisades Symphony, Bakersfield Symphony and Santa Monica Symphony.

Joseph Golightly

tenor

Mr. Golightly pursues a professional singing career in L.A. with I Cantori and the L.A. Master Chorale.



David Gordon

tenor, master class director

Mr. Gordon's appearance is made possible by the Virginia Best Adams Endowment Fund.

David Gordon returns for his seventh season at the Festival. He is a regular guest artist in the world's great concert halls, singing in recent seasons with the orchestras of Los Angeles, San Francisco, Cleveland, Boston, Philadelphia, Toronto, Berlin, Tokyo, Prague, and Paris, among many others. He is especially known for his vivid portrayal of Bach's Evangelists, and has appeared at major Bach festivals in North and South America, Europe, and Japan. His operatic repertoire encompasses fifty-nine roles in more than 600 performances with such companies as the San Francisco Opera, Metropolitan Opera, the Hamburg Staatsoper, and the Chicago Lyric Opera, where he will sing *Turandot* in the 1996-97 season. David Gordon's extensive discography (London, Decca, Telarc, RCA, Red Seal, Nonesuch, Delos, Dorian) spans eight centuries and includes two recent releases: *Bach Arias for Tenor* (Newport Classics) and Bach's *Mass in B Minor* (Vox). He is also an active teacher and lecturer in the field of music, sound and health, and is on the 1996 faculty of the Esalen Institute in Big Sur.

Artists

Britt Hebert

bassoonist

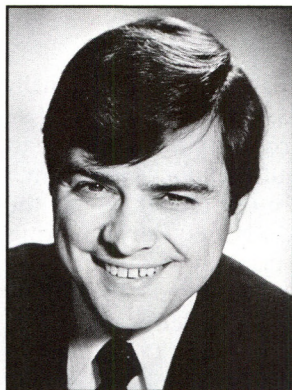
Mr. Hebert received his formal training at the Eastman School of Music and the Cleveland Institute of Music. Among the organizations Mr. Hebert has performed with are the Louisville Orchestra, the Aspen Festival, the Metropolitan Opera Orchestra, the Guadalajara and National Orchestras of Mexico, the Ohio Chamber Orchestra and the Baldwin-Wallace Bach Festival. Currently, Mr. Hebert plays with the San Diego Chamber Orchestra and is an active, free-lance recitalist and bassoon teacher in the San Diego area.



Bernhard Heinrichs

Principal Oboist

Mr. Heinrichs is Principal Oboist with the Zurich Opera. He has made several recordings with the Arcis Quintet for Harmonia Mundi, as well as having won many international prizes. He was solo oboist for the world tour of the Vienna Chamber Orchestra in 1990, playing in Russia and Japan as well as the U.S.A.



John Hajdu Heyer

*recital program notes,
preconcert talks*

Mr. Heyer, Dean of the College of Fine Arts at Indiana University of Pennsylvania, has recorded as a conductor and published as a writer on music. Mr. Heyer holds a bachelor's degree from DePauw University and a Ph.D. from the U. of Colorado. He has taught and chaired the music department at U.C. Santa Cruz. While a student in Paris with Nadia Boulanger (1969-70), Heyer began his exploration and study of French sacred music from the time of Louis XIV. His scholarly work includes critical editions of music by Lully and Gilles, contributions to *The New Grove Dictionary of Music and Musicians*, and other articles on Baroque music. He is editor of the first post-war collection of scholarly studies on Lully, Jean-Baptiste Lully and the Music of the French Baroque. He has twice received the Noah Greenberg Award from the American Musicological Society for "distinguished contribution to the study and performance of early music."

Marie Hodgson

soprano

Ms. Hodgson, a native of Southern California, has been active in church music ministry for many years. A member of the L.A. Master Chorale, she also performs with the L.A. Music Center Opera, and the L.A. Philharmonic. She has sung on several movie soundtracks, including the new movie, *"Twister."* She is returning for her fourth season with the Carmel Bach Festival.

Gillian Hoffman

soprano

Ms. Hoffman, a professional singer from the Los Angeles area, has performed with a variety of organizations as soloist and ensemble singer, including I Cantori, the Roger Wagner Ensemble, Denver Symphony and Eugene Opera. Returning for her fourth year at the Carmel Bach Festival, Gillian has added a new baby daughter, Madeleine, to her repertoire.

Monica Johnson

oboist

Ms. Johnson is a freelance musician in the St. Louis area. She performs frequently with the St. Louis Symphony Orchestra. Ms. Johnson holds a master's degree from The Juilliard School and a bachelor's degree from the Oberlin Conservatory of Music. She has performed as soloist in Carnegie Hall, the Kennedy Center and Lincoln Center.

Donald Krehbiel

tenor

Mr. Krehbiel has been a frequent tenor soloist with early music ensembles. He has been heard in Handel's *Messiah*, Monteverdi's *Vespers*, Bach's *Magnificat* and *Coffee Cantata*, and Mozart's *Mass in C Minor* with the Dallas Bach Society. He has also performed with the Robert Shaw Festival Singers, New Mexico Symphony, and Handel/Haydn Society of Austin, Texas Baroque Ensemble. Don is currently Choir Director/Organist at First Unitarian Church of Dallas and founder and Artistic Director of Orpheus Chamber Singers.

Artists



Rosa Lamoreaux

soprano

Ms. Lamoreaux returns for her fourth summer at the Festival. She is featured regularly at the Bethlehem Bach Festival and in festivals in Leipzig, Berlin and Halle, Germany. She has performed recitals in Germany, Italy, Austria, Denmark, England and Brazil as well as numerous concerts in the United States with the Atlanta Symphony, Cincinnati Symphony, Evansville Symphony and at the Kennedy Center. Her repertoire has included major works of Bach, Handel and Haydn. Her upcoming performances include recitals and chamber music at the Louvre in Paris, the Kennedy Center, the National Gallery of Art, the Corcoran, and Strathmore Hall. Ms. Lamoreaux is an active chamber music performer and a touring member of "Musicians from Marlboro," soprano in the award-winning National Gallery of Art Vocal Arts Quartet, and also a member of the early music ensemble Hesperus. Many of her performances have been broadcast on NPR. Ms. Lamoreaux's recordings include Berlioz' *Messe Solennelle* and *Four Centuries of Song* on the Koch label among others. Her degrees include Associate Degree in Performance, Royal College of Music, London, and Master of Music, U. of Redlands.

Catherine McCord Larsen

soprano

Ms. Larsen has sung professionally with the L.A. Master Chorale, L.A. Baroque Orchestra, L.A. Philharmonic, St. Paul Chamber Orchestra, I Cantori and most recently with the Dale Warland Singers. Her numerous film score credits include *Bram Stoker's Dracula* and *Star Trek Generations*. Ms. Larsen is a featured soloist on I Cantori's CD, *A Choir of Angels*, and can also be heard on the newly released Dale Warland Singers CD, *Blue Wheat*.

Robert Lewis

bass

Mr. Lewis retired from the aerospace industry in 1991 and now pursues his longtime avocation as a singer on a professional basis. A member of the L.A. Master Chorale, participation in movie soundtracks, church and synagogue music along with Carmel Bach Festival have made for a wonderful retirement.

Nancy Lochner

violinist

Ms. Lochner is a New Jersey native who received her bachelor's degree from the Manhattan School of Music and her master's degree from The Juilliard School. She has participated in numerous festivals, including The Festival of Two Worlds in Spoleto, Italy. She has played in the National Symphony, and in the New World Symphony under Michael Tilson Thomas. Since 1988 she has performed with the San Diego Symphony as both Acting Principal and Associate Principal Violist, and is now involved in the their project of recording the complete works of Berlioz on the Naxos label.

Daniel Lockert

pianist, harpsichordist

Mr. Lockert trained at USC and went on to accompany Metropolitan opera singers and locally, at the Schwabacher Debut Recital Series. He has been on the accompanying staff of Chapman College, The Juilliard School and Aspen Music Festival as well as S.F. Opera, Opera San Jose and the S.F. Conservatory. Daniel was the only American finalist at the 1st International Accompanying Competition in Den Hague.



J. Warren Long

Principal Double Bassist

Mr. Long returns to Carmel for his sixth season. Since joining the Vancouver Symphony in 1974, he has enjoyed a career as a double bass soloist and chamber musician. In November 1995, Mr. Long performed the *Bottesini Concerto in A Minor* with the Vancouver Philharmonic and has just performed the Schubert "Arpeggione" in a solo bass recital. His principal teachers include Eugene Levinson and Orin O'Brien of the New York Philharmonic, Roma Vayspapir of the Leningrad Philharmonic and Kenneth Friedman, principal bass of the Vancouver Symphony.

Artists

Robin Luscombe

mezzo-soprano

Ms. Luscombe, a native Californian, returned to Carmel in 1994, where she performed as a soloist and teaches voice. Ms. Luscombe studied at the University of Southern California, Stanford and the Royal Conservatory (Toronto). Her repertoire encompasses the orchestra, oratorio and recital literature. Her solo performances have included Bach cantatas, Handel's *Messiah*, Barber's *Dover Beach*, and excerpts from Mendelssohn's *Elijah*.

Mary Manning

violinist

Ms. Manning studied modern and Baroque violin with Marilyn McDonald at Oberlin Conservatory, where she participated in the Baroque Performance Institute. She is currently a member of the Seattle, Portland, and Pacific Baroque Orchestras. She performs chamber music on the Gallery Concerts Series and with the Tomasini String Quartet. On modern violin, Ms. Manning is a member of the Northwest Sinfonietta and teaches privately in the Seattle area. She has performed and recorded with the Smithsonian Chamber Orchestra and the Brandenburg Ensemble of New York.

Sean McDermott

tenor

Mr. McDermott has sung extensively throughout the Southern California area. He has appeared as soloist with the L.A. Baroque Orchestra, the Young Musician's Foundation Debut Orchestra and the Paulist Boy Choristers. Aside from singing, he is also an accomplished pianist and composer, having scored background music for Time Warner's Full Service Network for Interactive Television as well as for cable television in Orange County.



Douglas McNames

Principal Cellist

Mr. McNames was named one of Delaware's "Outstanding Artists" in 1985 and has become a favorite with audiences in concerts of music spanning three centuries. As a member of the award-winning Delos Quartet, Mr. McNames appeared regularly throughout the country and abroad. As soloist in recitals, he has performed the complete works for cello and piano by Beethoven with pianist Michael Steinberg. A regular substitute player with the Philadelphia Orchestra, Mr. McNames also enjoys a busy schedule of performing with such ensembles as Brandwine Baroque, Melomanie, Concerto Soloists of Philadelphia, The Opera Company of Philadelphia, and appearances with many chamber music groups including the Mid-Atlantic Chamber Music Society, Pro Musica Rara and The Rider String Quartet. Mr. McNames has also been a member of the Santa Fe Opera Orchestra and the Cassella Quartet, winners of the 1983 Fischhoff National Chamber Music competition. Awarded the 1995 Delaware State Arts Council Individual Artist Fellowship, Mr. McNames' 95-96 season has included performances of Strauss's *Don Quixote* with the Delaware Symphony and the *Dvorak Cello Concerto* with the Community Orchestra Society of Wilmington. Mr. McNames can be heard on the Spectrum, Etcetera, Centaur and Epiphany labels both on modern and original instruments.

Robert McPherson

tenor

See Adams Master Class page

David Paul Meyer

baritone

See Adams Master Class page

Carla Moore

violinist

Ms. Moore won First Prize in the prestigious 1989 Erwin Bodky Competition for Early Music in Boston. A resident of Oakland, she performs with Philharmonia Baroque Orchestra and America Bach Soloists. Her chamber ensembles, Music's Recreation and the Streicher Trio, will both release new CDs in 1996. Ms. Moore has worked with, among others, Roger Norrington and the London Classical Players, Christopher Hogwood, and Canada's Tafelmusik. She appears on over thirty CDs.

John Moore

double bassist

Mr. Moore, originally from Wilmington, Delaware, is currently a member of the San Diego Symphony and previously held the position of Associate Principal Bass of the Honolulu Symphony. John received his bachelor's degree from the Curtis Institute of Music and in September he will join the Columbus Symphony as Principal Bass.

Artists



David Myford

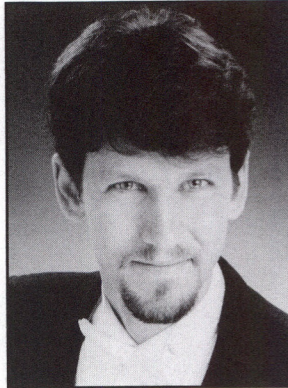
Associate Concertmaster

Mr. Myford began his professional career in 1975 as a first violinist in the Atlanta Symphony Orchestra. In 1985 he moved to Chicago where he performed with the Chicago Symphony Orchestra, the Grant Park Symphony, the Lyric Opera of Chicago and Music of the Baroque. It was here that he began performing on Baroque violin, leading the Basically Bach and City Musick ensembles. Mr. Myford currently resides in the Princeton, NJ area and performs on the East Coast with ARTEK, Brandywine Baroque, Concert Royal, the Dryden Ensemble, Philadelphia Classical Symphony and Philomel.

Kevin Neuhoff

timpanist

Mr. Neuhoff has been a member of the Festival Orchestra since 1989. A native of St. Louis, he attended the Interlochen Arts Academy and graduated from the St. Louis Conservatory. A scholarship student, he continued his studies at the Aspen Festival and the S.F. Conservatory. Now a resident of San Francisco, Mr. Neuhoff holds the posts of timpanist with the Berkeley and Fremont Symphonies, principal percussionist with the Marin and Vallejo Symphonies, and is a frequent guest with the S.F., San Jose, Oakland and Sacramento Symphonies. He has made several national tours with the Western Opera Theatre and has recorded for Harmonia Mundi, Triloka, New Albion and Nonesuch labels.



David Newman

baritone

Mr. Newman is well known to audiences of his native Philadelphia and is beginning to earn a national reputation for his artistry, particularly among early music circles. He appeared at Lincoln Center last November, singing Purcell songs with the Four Nations Ensemble, and is preparing to record his first solo CD featuring the world premiere recording of Kenneth Leighton's *Five Shakespeare Songs*. He was an Adams Fellow at the 1995 Carmel Bach Festival, and has recently been a soloist with the New Jersey Bach Festival, the Philadelphia Classical Symphony, Spoleto Festival USA, the Opera Company of Philadelphia, the Concert Soloists of Philadelphia, and the Haddonfield Symphony. He appears as the First Villager on the Philadelphia Orchestra's CD of *Pagliacci* alongside Luciano Pavarotti, and was a soloist in the *Chichester Psalms* at Bernstein's memorial concert in Carnegie Hall.

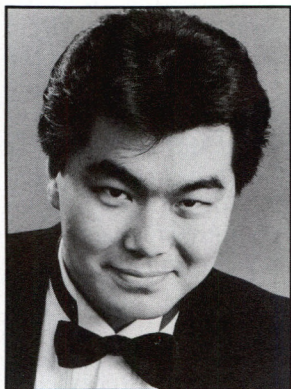


Paul Nicholson

harpsichordist

Mr. Nicholson is a native of Liverpool and first studied harpsichord and organ at Dartington College of Arts before reading music at the University of York. During his training his teachers included John Wellingham, Roy Truby, Nicholas Danby and Colin Tilney. He now works regularly in a variety of chamber, solo and directing engagements, and has appeared in each of these capacities with the Orchestra of the Age of Enlightenment. He has chamber music partnerships with Fretwork Consort of Viols and Le Nouveau Quatuor, and recently his fortepiano playing has come more to the fore in his recital work with violinist Elizabeth Wallfisch, and also the mezzo-soprano Catherine Robbin. He is the associate musical director of the London Handel, and Tilford Bach Festivals, and a regular broadcaster on BBC Radio 3. Last summer he appeared as soloist with the Boston Early Music Festival as well as here at Carmel. A Hyperion recording artist, his work on disc has involved guest appearances as director and soloist with the Parley of Instruments. Solo discs include music by Peter Phillips, Roseingrave and Handel, and this June he recorded the *Handel Organ Concertos* with Roy Goodman and the Brandenburg Consort.

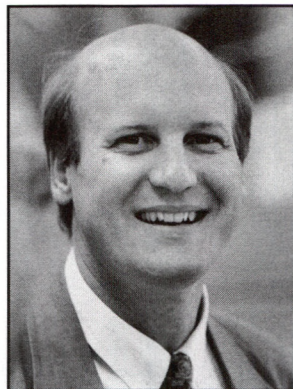
Artists



Christopher Nomura

baritone

Mr. Nomura was born in Oakland and performed at the San Francisco Opera when he was 12 and 13. He holds higher degrees and a diploma from the New England Conservatory and won the 1992 Young Concert Artist International Auditions, making his New York and Washington, D.C. recital debuts in the 1993 Young Concert Artists Series at the 92nd Street Y and the Kennedy Center. He has performed as soloist with the Boston Symphony and has also appeared with Roger Norrington and the Boston Early Music Festival in Mozart's *Idomeneo*, among his many other engagements as soloist, recitalist and in educational residencies. During the 1994-95 season, Mr. Nomura's engagements included an international tour through the U.S.I.A., the *Brahms Requiem* with the Vancouver Symphony conducted by Sergiu Comissiona, and recitals in Vancouver and throughout the United States. In 1990 Mr. Nomura was awarded a Fulbright Grant for advanced studies in Germany, where he appeared as soloist with the Hamburg Symphony. He received a Frank Huntington Beebe Grant in 1991 to study art song repertoire at the Nice Music Festival and lieder with Elizabeth Schwarzkopf in Germany. His other honors include First Prize in the 1990 International Vocal Competition of the Mozarteum Conservatory in Salzburg, and First Prizes in the 1983, 1986 and 1989 National Association of Teachers of Singing Competition in Boston.



Simon Oswald

Principal Violist

Mr. Oswald was trained in Australia and the U.S. and has performed and broadcast extensively as a soloist and chamber musician in Australia, Europe, Southeast Asia, and the U.S. He has held several teaching posts in his native Australia where he continues to perform and teach at various festivals and summer schools. In 1989 Mr. Oswald was a featured recitalist/lecturer at the International Viola Congress held in the U.S. His repertoire ranges from the Baroque to contemporary, having performed such works as Berio's *Sequenza* for solo viola and Boulez's *Le Marteau sans maître*. Currently residing in L.A., Mr. Oswald divides his time between chamber music and solo work, and the film music studios where he has been playing for the past five years.

Burr Cochran Phillips

bass-baritone

Mr. Phillips a resident of Fort Worth, Texas, has performed many roles with Fort Worth Opera and the opera companies of Dallas, Houston, San Antonio, Tulsa, Chautauqua and Santa Fe. Mr. Phillips has sung with the Royal Philharmonic Orchestra of London, the Dallas Symphony, the Fort Worth Symphony, the Tulsa Philharmonic, the Chautauqua Symphony, the Amarillo Symphony and the Dallas Bach Society. With pianist Dorothy Randall of San Antonio, Mr. Phillips filmed a documentary/recital entitled *An American Anthology of Song* for national airing on PBS. He holds the Master of Music degree in Vocal Pedagogy/Performance from Texas Christian University and has been Lecturer in Voice at the University of Texas at Arlington for five years.

Stephanie Railsback

violinist

Ms. Railsback, a festival participant since 1991, is a member of the Sacramento Symphony and Assistant Principal Violist of the California Symphony. Ms. Railsback performs regularly with orchestras throughout the San Francisco Bay Area. A native of Chicago, she attended the music schools of Northwestern University and Indiana University. She lives in the Oakland hills with her husband, bassist David Motto.

Jesse Read

Principal Bassoonist

See Festival Staff page

Paul Rhodes

cellist

Mr. Rhodes holds the Master of Music degree from the University of Texas at Austin as a student of Paul Olefsky. While there he performed with the San Antonio Symphony and as Acting Principal Cellist of the Austin Symphony, with whom he toured Germany and France. A native of the Bay Area, he has performed with the symphonies of Sacramento, San Jose, Monterey County and Marin.

Artists

Rafael Rishik

violinist

Mr. Rishik is a member of the L.A. Music Center Opera Orchestra, the Long Beach and Pasadena Symphony Orchestras and is involved extensively with the movie studio recording industry. Highlights of his recent career include being a guest artist with the Apple Hill Chamber Players, Guest Concertmaster of the Virginia Symphony Orchestra, an Israeli tour with the Zichron Piano Trio and a tour of the U.K. and California as a member of the Young Artists String Quartet in residence at U.C. Santa Barbara. Mr. Rishik's musical education was at The Juilliard School, Indiana U., and U.C. Santa Barbara. His teachers have been Stuart Canin, Ramy Shevclov and Sally Thomas.

Susan Rishik

violinist

Ms. Rishik received a B.M. from Indiana U. and is completing the M.M. at U.C. Santa Barbara. Her teachers have included Heiichiro Ohyama, Tadeusz Wronski, Henryk Kowalski and Stuart Canin. As a member of the Anacapa String Quartet, in residence at U.C. Santa Barbara, Susan has performed throughout California and the U.S. and participated in numerous chamber music festivals and workshops. Her past chamber music coaches include the Colorado, Muir, Mendelssohn and Juilliard String Quartets as well as members of the Guarneri, Amadeus, Vermeer, Fine Arts, and Stanford Quartets. She can be heard on the CRI label in a recording of William Krafts "Quartet for the Love of Time."



Catherine Robbin

mezzo-soprano

Ms. Robbin is renowned for her versatility and the variety of her vocal colors, and has for many years attracted leading conductors of period-instrument orchestras — such as John Eliot Gardiner, Trevor Pinnock and Christopher Hogwood — to feature her in their concerts and recordings. Her interests and career have simultaneously encompassed a broad repertoire from Brahms to Britten, Janáček, Elgar and Schonberg, with conductors John Nelson, Edo de Waart, Mario Bernardi and Simon Rattle. Past highlights include an appearance at Covent Garden under Gardiner, and a tour of Japan with Canada's Tafelmusik. She was Gardiner's choice as the Angel in Elgar's *Dream of Gerontius* with the City of Birmingham Orchestra, and Rattle's at the Salzburg Festival. She has performed with the major symphonies across Canada and the U.S. and has appeared in Europe with such groups as the Geneva Opera, Belgian National Orchestra, at the Schleswig-Holstein Festival (Gardiner), Théâtre Champs Élysées with Musique Oblique, and the Geneva Opera. This season, Ms. Robbin sang with the Liverpool Philharmonic, National Arts Center Orchestra and Milwaukee Symphony, L'Orchestre Romantique et Révolutionnaire (Gardiner, *Romeo and Juliet*, recorded for Phillips), Handel and Haydn Society (*Messiah*, Hogwood), Academy of Ancient Music (European tour, Hogwood), and the Raglan Baroque (*Rodelinda* — Eduige, Kramer/Miller

Production, recorded for Virgin Classics). She also sang at the Bethlehem Bach Festival. Ms. Robbin performs recitals extensively across Canada with pianist Michael McMahon. She sings regularly in the Aldeburgh Connection's Toronto series of recitals, and recently lauded a new duo with Paul Nicholson.

Cynthia Roberts

Principal Second Violinist

Ms. Roberts is concertmaster of New York's Concert Royal, and Apollo's Fire, the Baroque orchestra of Cleveland. She has performed with most of the leading period instrument ensembles in North America including the Smithsonian Chamber Players, Handel and Haydn Society of Boston, Aston Magna, The Classical Band, and the Mostly Mozart Orchestra of Original Instruments. Formerly a full-time member of Tafelmusik, she has toured Europe and the Far East and made numerous recordings with them. She has also performed with the London Classical Players under Roger Norrington, and recently performed with Andrew Parrott's Taverner Players. She studied at Indiana University, New England Conservatory and the Royal Conservatory in The Hague. Her recording credits include Sony Classical, Omega, Deutsche Harmonia Mundi, Titanic, and New Classics labels.

Leah Roseman

violinist

Ms. Roseman is based in her native city, Ottawa, Canada. She obtained a bachelor's degree from McGill University, was a fellow at Tanglewood, and received a master's degree from Indiana University, where she studied Baroque performance practice with Stanley Ritchie. A former member of Les Violons du Roy, she plays regularly with the National Arts Centre Orchestra. Her duo Gruppetto, with harpsichordist Thomas Annand, performs regularly and has been recorded by the Canadian Broadcasting Corporation.

Artists

Misha Rosenker

violinist

Mr. Rosenker received his Bachelor of Music and Performer's Certificate from Indiana University where he was a student of the late Josef Gingold. While attending Indiana, he was concertmaster of the Philharmonic Orchestra and coached extensively with Franco Gulli, Paul Biss, and Menahem Pressler. A recent graduate of Yale, Misha is currently a member of the Sacramento Symphony and performs at the Sun Valley Music Festival in Idaho.

Marilyn Robinson Sevilla

violinist

Ms. Sevilla is an honors graduate of the Music Conservatory of University of the Pacific, listed in *Who's Who of American Colleges and Universities*. She is Concertmaster of the Nevada Opera Orchestra, Associate Concertmaster for the Reno Philharmonic, and a founder and Principal Second Violin of the Reno Chamber Orchestra. In 1967 she met her late husband, Fidel, at the Carmel Bach Festival where he was violist and orchestra manager.

Nadia Smelser

alto

Ms. Smelser has been singing professionally for the last nineteen years with vocal ensembles such as I Cantori, Pacific Chorale, Lamplight Carolers, and as soloist at St. Polycarp Church in Southern California. A voice teacher and coach, she holds degrees in Voice Performance and Communications, has musical theater and opera credits and led her own popular band, "Eclipse" for seven years. Nadia has appeared on CNN, E! Entertainment Network, a variety of radio and TV programs, and in the pages of *Town and Country Magazine*.

Foster Sommerlad

countertenor

Mr. Sommerlad performs and teaches in the Dallas area, where he is completing a graduate degree in musicology at the University of North Texas. He is founder of the Dallas Vocal Artists and he has performed extensively in the U.S. and abroad as a soloist in oratorio and in recital. He has performed with Chanticleer, The Norman Luboff Choir and the Santa Fe Desert Chorale as well as at the Washington National Cathedral, the Magnificat Baroque Orchestra, the Dallas Bach Society and the Boston Early Music Festival. He has recorded for Chanticleer, West German Radio, Walt Disney Productions and Zondervan Records.

David Starkweather

cellist

Dr. Starkweather teaches at the U. of Georgia. A semifinalist in the 1986 Tchaikovsky Competition, he has been featured on NPR's *Performance Today* and in an hour-long nationwide PBS recital. Dr. Starkweather studied at Eastman School and SUNY Stony Brook and spent 1985 in Switzerland, working with Pierre Fournier.

George Sterne

countertenor

Mr. Sterne has sung at the Carmel Bach Festival since 1984. He is a regular member of the Los Angeles Master Chorale and Los Angeles Music Center Opera chorus. He has toured and recorded with the Roger Wagner Chorale and the Daniel Lentz Ensemble. He has been a featured countertenor soloist with early music ensembles I Cantori and Jouyssance, both of Los Angeles.

Kimberly Stewart

trumpeter

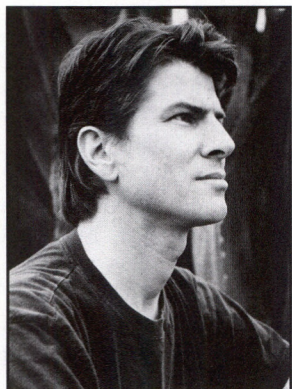
Ms. Stewart was formerly third trumpeter with Memphis Symphony Orchestra and is now principal trumpeter with Saginaw (MI) Symphony Orchestra and a member of Today's Brass Quintet (Ann Arbor, MI) and Kalamazoo Symphony Brass Quintet. Currently Kim has dedicated much of her time in Ann Arbor to founding a trumpet duo, Clarion Consort, which has focussed its attention on performing the works of Biber. Kim has received music degrees from Boston Conservatory and Northwestern University, and is working on her doctorate at the University of Memphis.

Elizabeth A. Stoppels

Associate Principal Second Violin

Ms. Stoppels received degrees in violin performance from the Oberlin Conservatory and the Eastman School of Music. Since 1990, she has been a member of the San Antonio Symphony. Before that Beth was Assistant Principal Second Violin of the Jacksonville (FL) Symphony and the Principal Second Violin of the Virginia Symphony and the Virginia Opera.

Artists



Glen Swarts

Principal French Hornist

Mr. Swarts returns to the Carmel Bach Festival for his twelfth season. Bay Area audiences are familiar with his outstanding work as Principal Hornist with the Berkeley and Marin Symphony Orchestras and for his numerous appearances as featured soloist. Glen has performed in France as solo horn with the Opera de Lyon and appears on their recording of Debussy's opera *Rodrigue et Chimene* on the Erato label. As a composer Mr. Swarts has enjoyed numerous successes, particularly his performance of his *Concerto for Horn* with the Berkeley Symphony to wide critical acclaim in 1993. His *Concerto for Country Fiddle* was premiered by the Berkeley Symphony in 1994 and received subsequent performances with the Orchestre Symphonique de Lyon-Villeurbanne and the Vallejo Symphony. 1995 brought two more premieres with the Berkeley Symphony: *Nocturne in Blue for Horn and Strings* and *Tango for Contrabass and Orchestra*. Carmel Bach Festival audiences have heard performances of his Music for the Mission, Variations on a *Theme of Mouret*, and *An American Trio for Brass* which is now being published by Pasquina Publishing Company.

Loren Tayerle

French hornist

Mr. Tayerle is active in the Bay Area as a hornist and conductor. He is Principal Horn of the S.F. Opera Center's Western Opera Theater and Assistant Principal of the Marin Symphony. Loren has performed with the S.F. Symphony and Ballet. Last season Loren conducted the S.F. Concerto Orchestra and made his debut with the Berkeley Symphony.

Diane Thomas

soprano

See Festival Staff page

George Thomson

Associate Principal Violist

Mr. Thomson is known to Bay Area audiences for performances of new as well as old music, both as violist and violinist. He performs with American Bach Soloists and Philharmonia Baroque Orchestra, and he is a founding member of the San Francisco-based new music ensemble EARPLAY. Also an accomplished conductor, he has appeared with the Berkeley Contemporary Chamber Players, Berkeley Contemporary Opera, EARPLAY, and Composers Inc. He is Music Director of the Prometheus Symphony, a community orchestra affiliated with Merritt College in Oakland, CA.

Allen Townsend

tenor

Mr. Townsend returns for his second season with the Carmel Bach Festival. He was recently featured as the tenor soloist in the opening concert of the Dallas Bach Society's 1995-96 season. A new resident of Philadelphia, Mr. Townsend has performed with the Philadelphia Singers and Voces Novae et Antiquae. Past performance credits include appearances with Tri-Cities Opera (Binghamton, NY), Ithaca Opera (Ithaca, NY), the Dallas Chamber Orchestra, Dallas Vocal Artists, the Texas Baroque Ensemble and the Dallas Opera Chorus.

Brian E. Vaughn

bass

Mr. Vaughn is a graduate of the Oberlin College Conservatory of Music, with degrees in Vocal Performance and Music Education. Mr. Vaughn is the Music Director for the Brentwood School in Los Angeles and the Director of Music Ministry of the Sherman Oaks United Methodist Church. This is Mr. Vaughn's ninth season with the Bach Festival Chorus.

Artists



Elizabeth Wallfisch

Concertmaster

Ms. Wallfisch gave her concerto debut at the age of 12, before leaving her native Australia to study at England's Royal Academy of Music where she won many prizes including the President's Prize. She won the first Franco Gulli Senior Prize for violin at the Accademia Chigiana in 1982 and was joint First Prize winner of the Mozart Memorial Prize the same year. At the 1974 Carl Flesch Violin Competition she was awarded the prize for the most outstanding performance of Bach. Elizabeth Wallfisch undertakes a busy schedule of concerts, recordings and broadcasts both as a concerto soloist, often directing from the violin, and as a recitalist with The Locatelli Trio which she founded in 1989. She is one of the players who regularly leads the Orchestra of the Age of Enlightenment. She has recorded the complete violin concertos of Bach and Haydn, including those reconstructed from Bach's harpsichord concertos in D Minor and in G Minor, and the Haydn *Sinfonia Concertante*, on the Virgin Classics "Veritas" label with the OAE.

Recent releases on CD include Bach's violin concertos on Virgin Veritas, and the *Locatelli L'Arte' del Violino* concertos, Opus 3 on Hyperion. Also there are the *Veracini Sonate Accademiche* and *Albinoni's Sonatas*, Opus 6 and Opus 10. With the Locatelli Trio, she completed a three-week tour of Australia in October 1993, and the trio made its New York debut in January 1994.

1995 projects included many celebratory concerts for the tricentenary of Locatelli's birth: tours of Holland, Spain, Australia and the U.S.

Allen Whear

Associate Principal Cellist

Mr. Whear, a graduate of the New England Conservatory and Juilliard, is Principal Cellist of the Mid-Atlantic Chamber Orchestra. A recipient of the ITT International Fellowship, he studied with Anner Bylsma in Amsterdam. He has performed with the Mozartean Players, Music Antigua Köln, and the Barros Classical Consort, a fortepiano trio. He recently toured as solo continuo player with the Vienna Choir Boys. He has recorded on Polydor, Omega, Music Masters and Newport Classics labels.

Scott W. Whitaker

tenor

Mr. Whitaker performs and records a broad range of repertoire, from 12th century organum to soundtracks by John Williams, from Renaissance polyphony to that of Pierre Boulez. As soloist, he appears with such groups as the Los Angeles Philharmonic, the American Bach Soloists, the Los Angeles Master Chorale, the Roger Wagner Chorale and the Gregg Smith Singers, and at festivals such as the Nakamichi Baroque Music Festival and the Adirondack Festival of American Music. This is his fifth year at the Carmel Bach Festival.

Matthew White

countertenor

See Adams Master Class page

Twyla Whittaker

soprano

See Adams Master Class page

Donald Wilkinson

baritone

Mr. Wilkinson enjoys a career in recital, concert, opera, oratorio, and contemporary music. He has appeared as soloist with the symphony orchestras of Pittsburgh, Jacksonville, and Vermont, and in 1991 he made his Boston Symphony Orchestra debut in *Salome* with Seiji Ozawa conducting. He has also appeared with Christopher Hogwood and the Handel and Haydn Society, Philadelphia Bach Festival, Washington Bach Consort, and Colorado's Breckenridge Music Festival. A member of Boston's Emmanuel Music since 1984, he has performed over 100 of Bach's sacred cantatas. He was a 1993 Adams Fellow.

Kristin Zoernig

double bass

Ms. Zoernig received her formal training at Johannsen International School of the Arts, Norwegian State Academy of Music, the School of Music at Northwestern University, and Interlochen Arts Academy/National Music Camp. Her career has taken her around the U.S., Canada and Scandinavia, and she has performed and recorded extensively with Scandinavian orchestras. Locally, she freelances with Bay Area ensembles including American Bach Soloists, Philharmonia Baroque Orchestra, Magnificat, San Francisco Symphony and Ballet, Sacramento Symphony and Ballet, and California Symphony, in addition to appearances as soloist and chamber musician.

Adriana Zoppo

violinist

Ms. Zoppo performs frequently throughout Los Angeles as orchestra, studio, and chamber musician. In addition to maintaining a private teaching studio, she performs on Baroque violin with the L.A. Baroque Orchestra and the L.A. Baroque Players, with whom she has appeared as soloist locally and on tour. Ms. Zoppo received her degrees from USC and the U. of Michigan.

Calendar of Events

Calendar of Events for the Carmel Bach Festival 1996 Season

(For detailed programs see appropriate page in program section.)

WEEK ONE

Saturday, July 13

- 2 p.m. Lecture, Carpenter Hall, Free
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Opening Night Concert, Bach and Respighi, Theater
- 10 p.m. Post concert reception, Carmel Women's Club

Sunday, July 14

- 1 p.m. Lecture, Carpenter Hall, Free
- 2 p.m. Brass Music, Terrace, Free
- 2:30 p.m. Concert, *St. John Passion*
- 6 p.m. Festive Opening Party, Carmel Plaza, \$25.00

Monday, July 15

- 10:00 a.m. Open Rehearsal, Theater, Free
- 10:30 a.m. Harpsichord Recital, All Saints Church
- 12 Noon- Adams Vocal Master Class,
- 2 p.m. Carmel Presbyterian Church, Free
- 2:30 p.m. Organ Recital, Carmel Mission Basilica
- 8 p.m. "What's Up Bach?" Sunset Theater

Tuesday, July 16

- 10:00 a.m. Open rehearsal, Theater, Free
- 10:30 a.m. Lecture, Carpenter Hall, Free
- 2:30 p.m. Chamber Music Recital, All Saints Church
- 3:45 p.m. Ice Cream Social, All Saints Church
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, Haydn, Theater

Wednesday, July 17

- 10:00 a.m. Open Rehearsal, Carmel Mission, Free
 - 10:30 a.m. Lecture, Carpenter Hall, Free
 - 12 Noon- Adams Vocal Master Class,
 - 2 p.m. Carmel Presbyterian Church, Free
 - 2:30 p.m. Chamber Music Recital, All Saints Church
 - 6 p.m. Oboe & Organ Concert, Chapel in the Forest
 - 6:30 p.m. Mission Dinner, \$50
 - 8:30 p.m. Tower Music, Mission Courtyard, Free
 - 9 p.m. Concert, Carmel Mission Basilica
- Patrons may listen from the courtyard without charge.

Thursday, July 18

- 2:30 p.m. Chamber Music Recital, All Saints Church
- 4 p.m. Panel Discussion, Carpenter Hall, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, Italian Violin Concertos, Theater

Friday, July 19

- 2:30 p.m. Chamber Music Recital, All Saints Church
- 6 p.m. Pre-Concert Dinner, Chapman Room, \$40
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, Bach & Mozart, Theater

WEEK TWO

Saturday, July 20

- 11:00 a.m. Recital, Miniature Viennese Classics, Theater
- 2 p.m. Lecture, Carpenter Hall, Free
- 6 p.m. Pre-Concert Dinner, Chapman Room, \$40
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, Bach and Respighi, Theater

Sunday, July 21

- 1 p.m. Lecture, Carpenter Hall, Free
- 2 p.m. Brass Music, Terrace, Free
- 2:30 p.m. Concert, *St. John Passion*, Theater

Monday, July 22

- 10:30 a.m. Harpsichord Recital, All Saints Church
- 12 Noon- Adams Vocal Master Class,
- 2 p.m. Carmel Presbyterian Church, Free
- 2:30 p.m. Organ Recital, Carmel Mission Basilica
- 8 p.m. "What's Up Bach?" Theater

Tuesday, July 23

- 10:30 a.m. Lecture, Carpenter Hall, Free
- 2:30 p.m. Chamber Music Recital, All Saints Church
- 3:45 p.m. Ice Cream Social, All Saints Church
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, Haydn, Theater

Wednesday, July 24

- 10:30 a.m. Lecture, Carpenter Hall, Free
 - 12 Noon- Adams Vocal Master Class,
 - 2 p.m. Carmel Presbyterian Church, Free
 - 2:30 p.m. Chamber Music Recital, All Saints Church
 - 6 p.m. Songs for Baritone Concert, Chapel in the Forest
 - 6:30 p.m. Mission Dinner, \$50
 - 8:30 p.m. Tower Music, Mission Courtyard, Free
 - 9 p.m. Concert, Carmel Mission Basilica
- Patrons may listen from the courtyard without charge.

Calendar of Events

Calendar of Events for the Carmel Bach Festival 1996 Season

(For detailed programs see appropriate page in program section.)

Thursday, July 25

- 9 a.m. BACH TO THE FUTURE,
Natividad Elementary School, Salinas
- 10:30 a.m. Panel Discussion, Carpenter Hall, Free
- 12:30 p.m. BACH TO THE FUTURE, Children's Concert,
Theater, Free
- 2:30 p.m. Chamber Music Recital, All Saints Church
- 7:30 p.m. BACH'S TOPS, Hartnell College, Salinas, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, Italian Violin Concertos, Theater

Friday, July 26

- 2:30 p.m. Chamber Music Recital, All Saints Church
- 6 p.m. Pre-Concert Dinner, Chapman Room, \$40
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, Bach & Mozart, Theater

WEEK THREE

Saturday, July 27

- 11 a.m. Recital, Miniature Viennese Classics, Theater
- 2 p.m. Lecture, Carpenter Hall, Free
- 6 p.m. Pre-Concert Dinner, Chapman Room, \$40
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, Bach & Respighi, Theater

Sunday, July 28

- 1 p.m. Lecture, Carpenter Hall, Free
- 2 p.m. Brass Music, Terrace, Free
- 2:30 p.m. Concert, *St. John Passion*, Theater

Monday, July 29

- 10:30 a.m. Harpsichord Recital, All Saints Church
- 12 Noon- Adams Vocal Master Class,
2 p.m. Carmel Presbyterian Church, Free
- 2:30 p.m. Organ Recital, Carmel Mission Basilica
- 2:30 p.m.- Wallfisch String Master Class,
5:30 p.m. All Saints Church, Free
- 8 p.m. "What's Up Bach?," Theater

Tuesday, July 30

- 10:30 a.m. Lecture, Carpenter Hall, Free
- 2:30 p.m. Chamber Music Recital, All Saints Church
- 3:45 p.m. Ice Cream Social, All Saints Church
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, Haydn, Theater

Wednesday, July 31

- 10:30 a.m. Lecture, Carpenter Hall, Free
- Noon- Adams Vocal Master Class,
2 p.m. Carmel Presbyterian Church, Free
- 2:30 p.m. Chamber Music Recital, All Saints Church
- 6 p.m. Paul Nicholson & Friends,
Chapel in the Forest
- 6:30 p.m. Mission Dinner, \$50
- 8:30 p.m. Tower Music, Mission Courtyard, Free
- 9 p.m. Concert, Carmel Mission Basilica
Patrons may listen from the courtyard without charge.

Thursday, August 1

- 9 a.m. BACH TO THE FUTURE,
Kamman School, Salinas
- 10:30 a.m. Panel Discussion, Carpenter Hall, Free
- 2:30 p.m. Chamber Music Recital, All Saints Church
- 7:30 p.m. BACH'S TOPS, Oldmeyer Center,
Seaside, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, Italian Violin Concertos, Theater

Friday, August 2

- 2:30 p.m. Adams Vocal Fellows in Recital, Theater
- 6 p.m. Pre-Concert Dinner, Chapman Room, \$40
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, Bach & Mozart, Theater

FINAL WEEKEND

Saturday, August 3

- 11 a.m. Recital, Miniature Viennese Classics
- 6 p.m. Pre-Concert Dinner, Carpenter Room
- 7:30 p.m. Brass Music, Terrace, Free
- 8 p.m. Concert, "Best of the Fest," Theater
- 10 p.m. Grand Finale Reception,
Carmel Women's Club, \$10

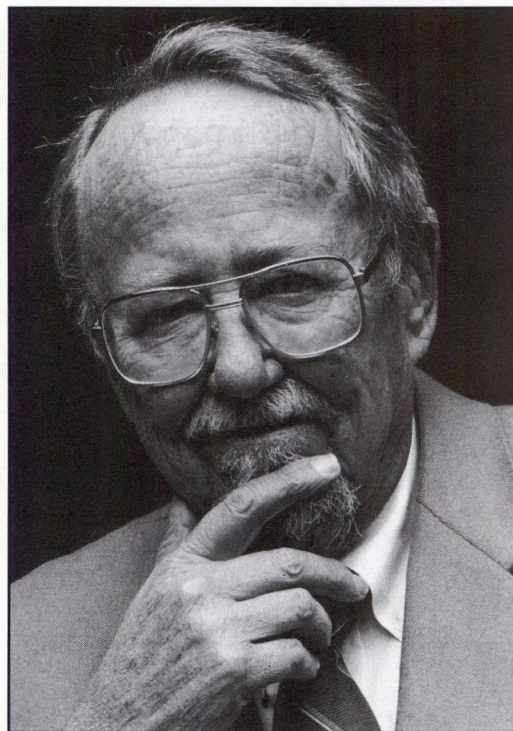
Sunday, August 4

- 2:30 p.m. Tower Music, Mission, Free
- 3 p.m. Special Performance, Mission Concert
Listening from the courtyard will not be possible on this date.

In Memoriam

Howard S. Bucquet

The Carmel Bach Festival family is saddened by the recent death of Howard Bucquet. He was on the Festival board of directors for many years and was President from 1973-1975. A most generous and gracious patron, Howard was unstinting with his care, attention and resources in service of music organizations, including the Festival. He will be very much missed.

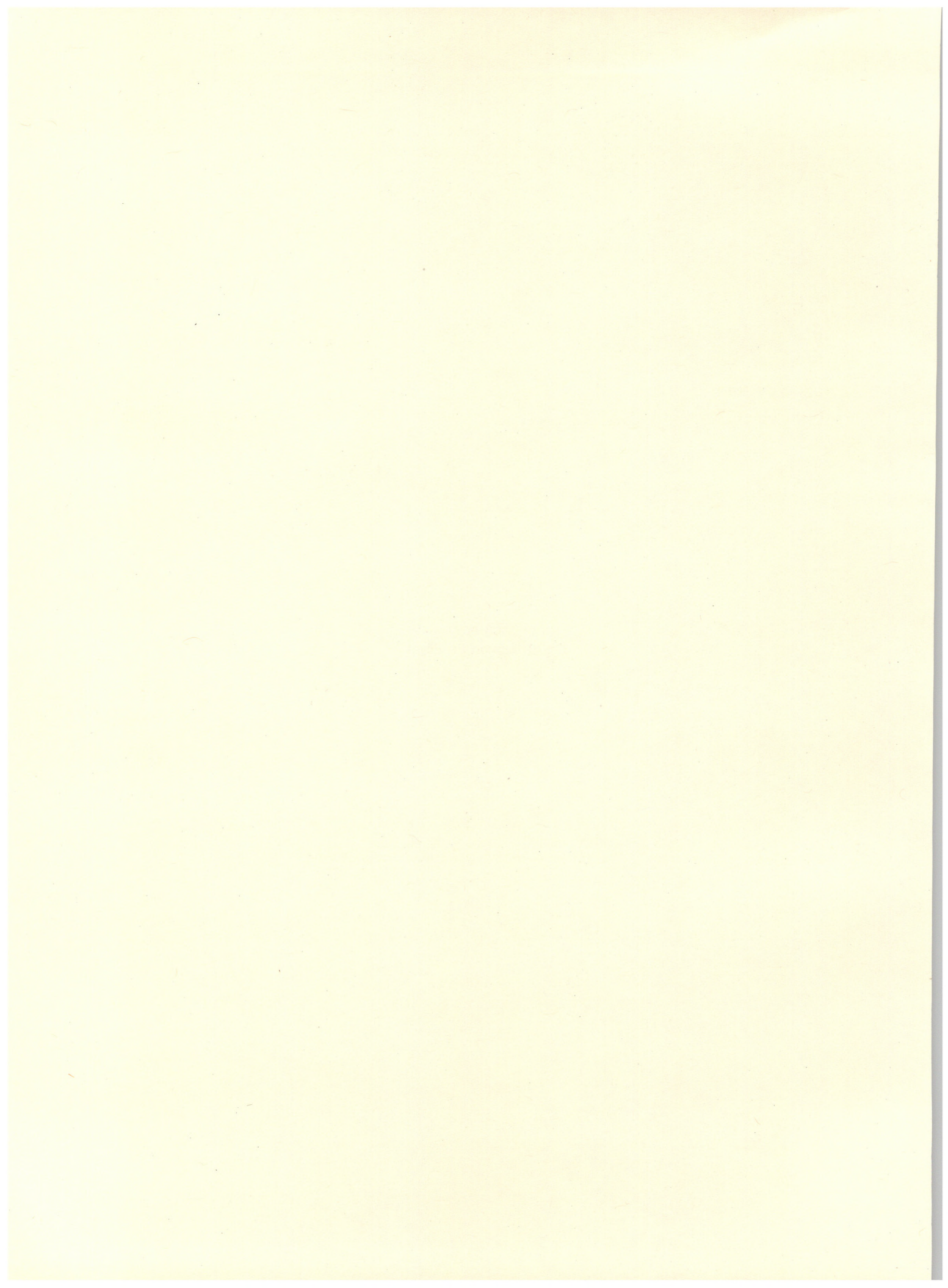


Ted Durein



Ex-Herald editor Ted Durein was such a fixture in Carmel's activities for so many years, perhaps many people do not know that he was president of the Carmel Bach Festival in 1965 and 1966. He was active on the Board of Directors for many years and the Festival family as well as the greater community was saddened by his death last December.

Carmel Bach Festival 1996
59th Season Program



Saturday Concert

July 13, 20, 27, 8 p.m., Sunset Center Theater

Opening Night Concert
Festival Chorale and Orchestra
Bruno Weil, Conductor

- I. **Brandenburg Concerto No. 2 in F Major, BWV 1047** **Johann Sebastian Bach**
(Allegro) 1685 - 1750
Andante
Allegro assai

Elizabeth Wallfisch, *violin*; Damian Bursill-Hall, *flute*
Bernhard Heinrichs, *oboe*; Wolfgang Basch, *trumpet*

- II. **Ancient Airs and Dances, Suite No. 3** **Ottorino Respighi**
Italiana 1879 - 1936
Arie di Corte
Siciliana
Passacaglia

- III. **Concerto for Violin in A Minor, BWV 1041** **J.S. Bach**
(Allegro)
Andante
Allegro assai

Elizabeth Wallfisch, *violin*

Intermission

- IV. **Cantata BWV 11, "Ascension Day"** **J.S. Bach**
(*Lobet Gott in seinen Reichen*)

Chorus: *Lobet Gott in seinen Reichen*

Recitative (Evangelist): *Der Herr Jesus hub seine Hände auf*

Recitative (Bass): *Ach, Jesu, ist dein Abschied schon so nah'?*

Aria (Alto): *Ach, bleibe doch, mein liebstes Leben*

Recitative (Evangelist): *Und ward aufgehoben zusehens, und fuhr auf gen Himmel*

Chorale: *Nun lieget Alles unter dir*

Recitative (Evangelist): *Und da sie ihm nachsahen gen Himmel fahren*

Recitative (Alto): *Ach ja! so komme bald zurück*

Recitative (Evangelist): *Sie aber beteten ihn an*

Aria (Soprano): *Jesu, deine Gnadenblikke*

Chorale: *Wann soll es doch geschehen*

Rosa Lamoreaux, *soprano*
Catherine Robbin, *mezzo-soprano*
David Gordon, *tenor*
Christophersen Nomura, *baritone*

This concert is generously sponsored by United Airlines

 **UNITED AIRLINES**

This concert will be delay broadcast on KUSP-FM on Sunday July 21 at 9:00 a.m.

Saturday Concert

Program Notes

I. Brandenburg Concerto No. 2

Bach's six Brandenburg concertos can be divided into those that seek the utmost diversity with instruments of a single family, and those that seek the utmost agreement among diverse instruments. The second concerto is perhaps the most striking example in the second category, with a solo group of trumpet, flute (recorder in Bach's original instrumentation), oboe and violin. Not only does this represent each instrumental family but it would also have challenged the hierarchy of the musicians in the court Kapelle at Köthen. For instance, the trumpeter would probably have been the most highly paid and respected musician, while the recorder would usually have been played by the most lowly of court musicians. Moreover, each player must continually make radical compromises to match the other instruments in tone, style or dynamic. Bach is quite relentless in insisting that each solo instrument plays in turn the same melodic material, regardless of the techniques employed and the status of the player. For instance, both oboe and flute have to play the "string crossing" passages that first appear on the violin, and the trumpet has to play the same agile melodic figuration as all the other instruments.

The first movement follows the ubiquitous ritornello style where the opening tutti section is restated in various keys and environments, something that is analogous to the pillars of a building or the central points of a speech. But this skeleton is fleshed out in a highly individual way: the "subsidiary" material is often central to the solo episodes, and much of this returns at later junctures, so it is thus of equal importance to the ritornello theme. In other words, Bach shows the same subtlety in pacing out the events of the movement as he does in his ability to combine themes simultaneously; he produces a much weightier level of musical discourse than the age would normally require, showing that he was equal to the greatest minds in other intellectual fields.

The central movement is a rare example of a quartet by Bach (virtually all his chamber music presents a trio texture) in which the melodic line is shared among the upper three instruments. They work rather like a mosaic presenting a picture that would more usually be created by much simpler means. Should the trumpeter feel peeved at being excluded from the slow movement (after all, his lips need a rest), the final movement provides ample compensation since the trumpet takes the lead with the fugal subject. Of all Bach's fast movements, this one most belies the belief that fugue is a dry, academic process. It works more like a sparkling conversation or a spirited chase in which we somehow expect the next entry of the subject but are always surprised when it arrives. Here the accompanying string parts are more or less cosmetic; while they provide

some shading and emphasis, much of the time they could be omitted without major damage to the musical argument.

John Butt

II. Ancient Airs and Dances

Among Respighi's most popular and enduring works are his arrangements of pieces by Baroque and early Classical composers, including the suite *Gli uccelli* ("The Birds") of 1927 based on bird pieces by Rameau and others, and the ballet *La Boutique Fantasque* from music by Rossini. Respighi based his suites of *Ancient Airs and Dances* on seventeenth- and eighteenth-century Italian and French lute music, primarily from a collection of old lute pieces edited by Oscar Chilesotti. Respighi's *Airs* are comprised of three suites, Nos. 1, 2 and 3, composed in 1917, 1923-24, and 1931-32 respectively.

Suite No. 3 contains dances of the sixteenth and seventeenth centuries. The *Italiana*, of an anonymous composer, is a lyrical popular melody, here set in triple meter. The *Arie di corte* (*Airs de cour*) probably came from Jean-Baptiste Besard's *Thesaurus harmonicus*. Here pizzicato strings depict the strumming of a lute accompaniment. The pastoral *Siciliana* features a flowing melody in triple time accented with dotted rhythms. The *Passacaglia*, drawn from a collection of Spanish guitar pieces of 1692 by Lodovico Roncalli, presents a series of variations built on a recurring bass pattern.

John Hajdu Heyer

III. Concerto for Violin in A Minor

Bach was well acquainted with many of the concertos of Antonio Vivaldi, particularly his Op. 3, *L'Estro armonico*, published in 1711. This publication contains two concertos in A minor which are notable for their clarity and incisiveness. Bach undoubtedly sought something of this quality when he wrote his own A Minor Concerto (probably soon after taking over the Leipzig *Collegium Musicum* in 1729). Although he probably did not adhere as rigidly to stylistic and affective associations for certain keys as some scholars would like to believe, the key of A minor is particularly suited to the violin and its performance style, since all four open strings (G, D, A, E) correspond to important notes in the scale and its relative of C major.

The first movement shows Bach's obvious debt to the ritornello form of the Vivaldian concerto. As one of Bach's most refined concerto movements, the sections seem to succeed one another and return with an effortlessness that never descends into the routine. What is equally striking is Bach's insight into the sonority of the solo violin and accompanying strings. Solo and accompaniment are beautifully balanced with one growing out of, and complementing, the other. To refer to the two contradictory etymologies for the word "concerto" — to agree, and

Saturday Concert

to dispute — this concerto uses the forces normally associated with disputation (solo versus orchestra) to present a particularly “agreeable” dialogue.

The second movement follows a scheme that Bach seems to have associated particularly with violin concertos, since it is evident both in the E Major Concerto and in that in D minor (usually played as a harpsichord concerto). This is the “ostinato” principle (from the Italian word for “obstinate”), where a melodic fragment is played at the outset and continuously repeated in the course of the movement (usually in the bass instruments). This creates something of a mesmerizing effect, and the movement is perhaps more of a “state” than a sequence of events. The violin carries a strongly profiled melodic line that, in some ways, is an accompaniment to the ostinato rather than vice versa, a virtuoso presence rather than a single, lyrical solo line.

The concerto concludes with a lively dance-like movement — perhaps Bach’s most animated and carefree movement in the minor mode. It is somewhat reminiscent of the rondo form that concludes the E Major Concerto, but it is, in fact, a rather more sophisticated affair, with the ritornello returning in different keys and forms. Although it seldom falls into the regular phrasing of an actual dance, every measure has the characteristic swing of a gigue.

IV. Cantata BWV 11

Bach — a proto-environmentalist? — was one of the first composers to make a positive virtue out of recycling. While it was common practice to adapt pre-existing musical material to the contingencies of a new performance, Bach seems to have seen the opportunity to re-use his music as a particular challenge to improve and refine his achievement. The *Ascension Oratorio* dates from May 1735, thus coming on the heels of the *Christmas Oratorio* of Christmas 1734-5. Like the *Christmas Oratorio*, it is largely based on earlier material, and, being also the setting of a narrative that can be used year after year, it afforded more longevity to occasional pieces that Bach obviously valued. It is customarily assumed that the first aria, “*Ach, bleibe doch*,” is the model for the “*Agnus Dei*” of the *Mass in B Minor*, when in fact both arias are independently derived from an earlier piece (which no longer survives).

Much of the material for this oratorio comes from a cantata celebrating the reopening of the St. Thomas School in 1732 and from a wedding cantata of the mid-1720s. The recitatives are obviously composed afresh and possibly too the final chorale setting. Although the piece has much the same shape and style as a typical cantata, the narrative element of the text (drawn from the Gospels and Acts) places it in the genre of oratorio. As in the cantatas and passions, the poetry for the arias provides a commentary and meditation on the Biblical events.

The opening chorus presents virtually the largest forces that are possible for a church cantata or oratorio: three trumpets and timpani, double winds and strings. It has a family likeness to the trumpet obbligato movement closing the *Christmas Oratorio* (also dating from the early 1730s) although the vocal parts are more developed. The “scotch-snap” (short-long) rhythms are a particular feature of Bach’s style from the 1730s and represent his absorption of modish “galant” elements. In all other respects though, this piece belongs to the high Baroque, as well suited to the celebration of God in his heavenly splendour as it would have been — in its original guise — to the ceremonial opening of the newly-refurbished school.

The first “scene” of the oratorio describes Christ’s blessing and departure. The tenor’s narrative is immediately interrupted by the bass’s sorrow on the departure of Christ, and his pleas that the Saviour might stay. Like so many of Bach’s poetic ariosos, this movement is evocatively accompanied, here by flutes who provide a plausible depiction of the “hot tears” of sorrow. This mood is complemented by the succeeding alto aria (the succession is reminiscent of the paired ariosos and arias of the *St. Matthew Passion*). Here the singer implores Christ to stay, somewhat in the language of a lover losing her partner. Both the emotional leaps of the melody and the frequent rests on downbeats create the musical effect of a sigh; indeed, the awkwardness of the intervals is such that the singer is all but forced to sing in a highly melancholy manner.

The tenor returns with a further portion of the Biblical narrative, sounding almost matter-of-fact after such an emotional aria. The ensuing chorale relates to Christ’s new-found position, high up at the right hand of God. Now, at the mid-point of the narrative, comes the most dramatic of the recitatives, the appearance of the two men in white who comfort the disciples with the prediction of Christ’s second coming. The duet is highly effective, first, because the tenor suddenly moves from a narrative role to one that actually impersonates a character, and secondly, because of the imitative — virtually canonic — texture. The imitation may point to the unanimity of the two men, or their following of a “rule” that takes on the semblance of cosmic necessity; or perhaps the exact recurrence of musical phrases alludes to the second coming of Christ. The alto responds with the hope that all sadness will soon be erased; the recitative uses similarly strained intervals to those of the alto aria, but there is a sense that the line is steadily evened out, the intervals getting progressively easier to sing.

The final aria adopts an unusual texture for Bach: two flutes and oboe, accompanied by violins and violas, who play a high bass line. This instrumentation, lacking “true” bass instruments, immediately evokes the sense of Christ in heaven, above wordly cares. His love stays behind, transforming us on earth as we anticipate our own elevation.

Saturday Concert

The sense is not unlike that of the *St Matthew Passion* aria, *Aus Liebe will mein Heiland sterben* (Out of love will my Saviour die), which is similarly devoid of bass instruments to suggest Christ's elevated position (on the cross, and in heaven) and also his purity and love, which redeem our

earthly sins. The oratorio ends with a sumptuous chorale setting, joyfully anticipating reunion with Christ. This is one of Bach's most "swinging" chorales, complete with catchy syncopations.

John Butt



Elizabeth Wallfisch, Concertmaster

Sunday Concert

July 14, 21, 28, 2:30 p.m., Sunset Theater

Johannespassion, BWV 245
(The Passion According to St. John)

Johann Sebastian Bach
(1685 - 1750)

Festival Chorus, Chorale and Orchestra
Bruno Weil, *Conductor*

The Evangelist David Gordon
Jesus David Newman
Pilate Burr Cochran Phillips
Peter Donald Wilkinson
Maid Mary Ellen Callahan
Servant Allen Townsend

Solo Quartet

Rosa Lamoreaux, *soprano*
Catherine Robbin, *mezzo-soprano*
Benjamin Butterfield, *tenor*
Christòpheren Nomura, *baritone*

Elizabeth Wallfisch, David Myford, *violins*
Simon Oswell, George Thomson, *violas*
Damian Bursill-Hall, *flute*
Bernhard Heinrichs, *oboe, oboe da caccia*; Monica Johnson, *oboe*
John Dornenburg, *viola da gamba*
Douglas McNames, *cello*
J. Warren Long, *double bass*
Thomas Annand, *organ*
Paul Nicholson, *harpsichord*

There will be an intermission of 20 minutes between Parts I and II.

This concert is generously sponsored by Carmel Plaza



Supertitle slides by Jerry Sherk.

This concert will be delay broadcast on KUSP-FM on Sunday, July 28 at 9 a.m.

Sunday Concert

Program Notes

St. John Passion

When the authorities at Leipzig's Neue Kirche introduced an oratorio passion into the Good Friday Vesper liturgy in March 1717, no one could have imagined the significance of this for the subsequent history of western music. Important cities in north Germany had cultivated the genre — in which the standard Passion narrative was embellished with reflective arias, freely composed verse and chorales. Since the middle of the seventeenth century however, it had remained a novelty in conservative Leipzig. The innovation evidently met with sufficient approval, for it was soon to be adopted at the Thomaskirche, too, in 1721, two years before the arrival of J.S. Bach as cantor.

The oratorio-passion evolved around the sermon for one of the most important services of the Lutheran year. Preachers traditionally combined commentary on the Passion narrative with meditation on each event: vivid and pictorial poetry in the first person. This inspired a rich heritage of devotional writing, some of which was designed for a musical setting, thus occasioning yet another dimension in the exegesis. The resulting oratorio (which included all the biblical narrative, too) was sung in two parts on either side of the sermon. Among the most celebrated Passion librettos was B.H. Brockes's *Der für die Sünde der Welt Gemarterte und Sterbende Jesus* (Jesus's Sufferings and Death for the Sins of the World) which was adapted in a shortened form by the anonymous librettist of Bach's *St. John Passion*.

When Bach composed the *St. John Passion* in 1724, there was, according to the town council minutes of April 3, some confusion over the venue: the new cantor had apparently ignored the council's decision to perform the Passion that year in the Nikolaikirche (and thereafter alternating between the two principal churches), and had printed libretti for use in the Thomaskirche. He complied with the council's decision, but only after additional room had been provided in the choir loft at the Nikolaikirche and the harpsichord had been repaired.

In 1725 Bach — somewhat unusually for a composer who wrote several yearly cycles of cantatas, to avoid direct repetition — performed the *St. John Passion* again with several modifications to its content. The fact that half of these involve the addition of chorale-based movements suggests that this performance was somehow associated with the cycle of chorale cantatas he composed that year. He performed the Passion again around 1730, this time returning to the first version, but omitting the two insertions from Matthew's Gospel (the scenes concerning Peter's remorse and the supernatural events directly following Jesus's death).

When Bach returned again to the *St. John Passion* toward the end of the 1730s, he began to prepare a calligraphic score; this he seems to have intended as a definitive version of the work since it contains so many refinements. However, he broke off after some twenty pages and the score was finished at a later date by a copyist. It is not certain why Bach abandoned the new score; most likely the hiatus relates to a report in the council minutes of March 17, 1739: a clerk had been dispatched to prohibit performance of the Good Friday music until permission was granted. Bach replied that "it had always been done so; he did not care, for he got nothing out of it anyway, and it was only a burden; he would notify the Superintendent that it had been forbidden him; if an objection were made on account of the text, it had already been performed several times."

Although it is not clear why the council was introducing this restriction on Bach's passion performances, it may be that it was swayed by local opposition to the oratorio style. In 1732 the Pietist writer Christian Gerber complained of the recent introduction of theatrical passion music in Saxony, stating that many people had been shocked by the development and knew not what to make of it: "If some of those first Christians should rise, visit our assemblies, and hear such a roaring organ together with so many instruments, I do not believe that they would recognize us as Christians and their successors."

If the work to which this refers was actually the *St. John Passion*, the reservations with the text might account for the number of versions in which it had already been performed. Perhaps the Baroque poetry in the Brockes tradition was already out of date. Certainly the fourth and final version of the Passion (1749) contains alterations to three aria texts which remove some of the more pictorial language.

The free verse of Bach's *St. John Passion* is intensely concerned with the theology of the Gospel. Unlike the other three evangelists, John does not present a "synoptic" (narrative) account; rather his foremost intention is to provide a cosmic explanation for the phenomenon of Christ, one which is clearly influenced by the classical philosophic tradition. Accordingly, Christ, like his father, must exist eternally, standing quite outside human conceptions of time. Christ's earthly office is a sign of God's presence as "the Word made flesh;" all his activities are designed to prove his ambassadorial position as the Son of God. Within this deterministic scheme, the murder of Christ is merely the mechanical device by which the Son returns to the Father. John's account omits much of the suffering which Christ must have experienced as a human being; rather, every adverse event is turned into a celebration of the fulfilment of the plan: in death Christ — who knows everything in advance — triumphantly exclaims "*Es ist vollbracht!*" ("It is finished!"). The darker side of John's ideology is his view

Sunday Concert

of the Jews as eternally damned: they are placed on a lower level, outside Pilate's judgment hall, and it is they who coax this seemingly benevolent governor to kill their impostor "King."

The free poetry of the opening chorus establishes the Johannine theme of the work: Christ is portrayed as the eternal and omnipresent ruler. The poet implores him, as the true son of God, to show how he becomes glorified even in the lowliness of his Passion. The same pairing of opposites (interestingly, also linked with a da capo structure) is evident in the lament "*Es ist vollbracht!*," where the central section portrays Christ as victor. For many, the pivotal point of Bach's Passion and the most significant distillation of its message is the chorale *Durch dein Gefängnis* (Through their imprisonment), which again exploits a contradiction: we receive freedom through Christ's captivity.

Many writers have sought elaborate symbolic structures within Bach's *St. John Passion*. Certainly such orders are not atypical of the intellectual and religious climate of the time. What does come across in performance is the relentlessness of the events; everything takes place almost with a clockwork precision, in direct and necessary fulfilment of a pre-ordained — indeed prophesied — order. The trial

scene is the central point of the Johannine narrative since it is here that Christ's kingship is judged by the Jews (wrongly, so that it can be shown to be right!). Whether or not the musical connections between the crowd choruses (especially those derived from the first *Jesum von Nazareth*) point to another symbolic dimension, the first listeners must have experienced an increasing sense of inevitability as the piece progressed, since so many choruses would already sound familiar.

Some critics maintain that the *St. John Passion* lacks the refinement of its more illustrious sister, the *St. Matthew Passion*. Certainly it is not so evenly paced, lacking the almost doctrinaire successions of narrative-arioso-aria which accord to the latter the flavor of a sermon or even a spiritual exercise. But the central trial scene would lose its impact if it were punctuated with ariosos and arias. Both the intense musical coloring of the recitatives (Peter's lament and the scourging of Christ are far more vivid than their counterparts in the *St. Matthew Passion*) and the incisive figuration of the choruses (almost a latterday adaptation of Monteverdi's "warlike" style) recall the idioms of the late seventeenth century, when Lutheran music followed the very grain of the text. Only the arias and the opening and closing choruses display the distilled affective style of Bach's mature writing.

John Butt



Bruno conducts a full rehearsal at Sunset Theater.

Monday Concert

July 15, 22, 29, 8 p.m., Sunset Theater

"What's Up, Bach?"

An Illumination of the Marvels and Intentions of Bach's Music

An Evening With
John Butt
David Gordon

Rosa Lamoreaux, *soprano*
Benjamin Butterfield, *tenor*
Catherine Robbin, *mezzo-soprano*
Christophersen Nomura, *baritone*
Carla Moore, Leah Roseman, *violins*
Damian Bursill-Hall, *flute*
Wolfgang Basch, *trumpet*
George Thomson, *viola*
Monica Johnson, Valerie DiCarlo, *oboes*
Allen Whear, *cello*
J. Warren Long, *double bass*
Paul Nicholson, *keyboards*

- I. *Ich liege und schlafe* SWV 310 Heinrich Schütz
(*Kleine geistliche Konzert*)
for bass solo and continuo 1585-1672
- II. *Siehe, mein Fursprecher* SWV 304 Schütz
(*Kleine geistliche Konzert*)
- III. from Cantata BWV 4, *Christ lag in Todesbanden* Johann Sebastian Bach
verse 3: Tenor solo and continuo, violins 1685-1750
verse 4: Soprano, Alto, Tenor, Bass, and continuo
verse 5: Bass solo and continuo, violins, violas
- IV. from *The St. John Passion* J.S. Bach
recitative: *Er leugnete aber und sprach* — tenor and bass
sequence of recitatives and choruses:
Und gaben ihm Backenstreiche...Weg, weg
- V. from *Brandenburg Concerto No. 2* J.S. Bach
First movement: Allegro
Chorale: Gillian Hoffman, *soprano*
Michelle Fournier, *alto*
Donald Krehbiel, *tenor*
Robert Lewis, *bass*

This concert will be delay broadcast on KUSP-FM on Monday, July 29 at 8:30 p.m.

Tuesday Concert

July 16, 23, 30, 8 p.m., Sunset Theater

**Haydn-Seeking
An Evening in Vienna**
Franz Joseph Haydn
1732 - 1809

This concert is in memory of Howard S. Bucquet

The Festival Chorus, Chorale and Orchestra
Bruno Weil, *Conductor*

I. Symphony No. 46 in B Major

Vivace
Poco adagio
Menuet: Allegretto - Trio
Finale: Presto e scherzando

II. Sinfonia Concertante in B Flat

Allegro
Andante
Allegro con spirito

Elizabeth Wallfisch, *violin*; Douglas McNames, *cello*
Bernhard Heinrichs, *oboe*; Jesse Read, *bassoon*

Intermission

III. Mass in D Minor (*Missa in angustiis*), "Nelson Mass"

Kyrie
Gloria
Qui Tollis
Quoniam
Credo
Et Incarnatus
Et Resurrexit
Sanctus
Benedictus
Agnus Dei
Dona Nobis

Rosa Lamoreaux, *soprano*; Catherine Robbin, *mezzo-soprano*
Benjamin Butterfield, *tenor*; Christòpheren Nomura, *baritone*

This concert will be delay broadcast on KUSP-FM on Tuesday, July 30 at 8:30 p.m.

Tuesday Concert

Program Notes

I. Symphony No. 46 in B Major

Haydn composed his *Symphony No. 46* during some of the musically richest years of his long service in the house of Prince Nicolaus Esterházy. This symphony belongs to a group of a half dozen strikingly original symphonies that fell from Haydn's pen in the late 1760s and early 1770s, works that have been classified by writers as *Sturm und Drang* symphonies. The term *Sturm und Drang* (Storm and Stress) originated in literature, and refers to the disturbing impact on the European mind that emanated from works like Rousseau's *Emile* (1762), with its "back to nature" call, and Goethe's *The Sorrows of Young Werther* (1774), with its deep sensitivity and pathos. Behind these writings a feeling of inner turbulence and unrest at the accepted formal conventions of society can be discerned, unrest that ultimately contributed to the revolution that overtook France a few decades later.

We do not know of any direct literary influences on Haydn leading to the style of these symphonies, but there can be no doubt that this period saw the emergence of bolder, more impassioned writing. Furthermore, Haydn retreated from this manner of composition in the mid-1770s. It has been suggested that his patron may not have approved of the kinship these works had with the rising tide of unrest that was overtaking parts of Europe.

The *Symphony No. 46* comes from 1772. Its first movement presents a characteristic *Sturm und Drang* opening — a forceful unison theme with wide leaps followed by a soft answer. A second, strongly contrasting theme follows, laying ground for another dramatic declamation that bursts forth. The general character of the movement throughout is one of linking dramatic opposites.

The slow movement offers a highly controlled emotional expression beginning with a tender lyric theme that is followed by an expansive and beautiful development. This occurs in a winsome framework of interplay between *cantabile* lines and delicate staccato figures. The *Minuetto* that follows presents strength, rather than courtly *galanterie*. The *Finale* returns to the high spirits of the first movement, but with many startling surprises. Near the end of the movement a final "surprise" occurs in the return to the tempo and motifs of the minuet, just before the sparkling conclusion.

II. Sinfonia Concertante in B-Flat

The *Sinfonia Concertante in B-Flat* comes from Haydn's first English trip in 1792. It is an important late-period work, ranking with the best of the London symphonies.

The *concertante* principle from which the work draws its name requires simply the use of multiple soloists within an orchestral work. It involves the recasting into late-eighteenth symphonic terms the same principle of the *concerto grosso* of such composers as Corelli and Vivaldi. (For a discussion of the Baroque concerto see Thursday evening's program notes.) The *concertante* approach was a favorite device with Haydn, who employed it frequently in his symphonies, for example *Symphony No. 96 (the "Miracle")*, as well as in his other works in this form. The *Sinfonia Concertante in B-Flat*, however, presents the finest of Haydn's efforts in this kind of writing.

The opening movement presents the normal long double exposition — the first in the orchestra, then second introducing the soloists. The exposition and development then unfold, carried largely by the solo quartet. An extended return leads to an elaborate written-out cadenza for all four soloists at once, which is followed by a coda. Listeners who know Haydn well will recognize the opening motive as a "Creation" theme, anticipating the great oratorio that Haydn would produce six years later.

The slow movement is among Haydn's most beautiful, with extraordinary writing for the quartet of soloists in a fashion that is akin to Beethoven and later Romantic composers. The opening theme is introduced by the soloists against pizzicato strings. Wonderfully rich solo writing follows, contrasting the two string soloists to the two woodwinds, with particularly interesting treatment of the bassoon in the upper regions of its register.

The final movement presents a favorite device of Haydn, one that Beethoven used so effectively in the finale of the *Ninth Symphony* — the instrumental recitative. The movement begins with resolute octaves, breaking off as the violin "speaks" in tones suggestive of the noble recitatives in *The Creation*. Only then does the movement begin with a new and spirited theme.

III. Missa in angustiis "Nelson Mass"

During the thirty-odd years of his full-time service as Vice-Kapellmeister and Kapellmeister in the Esterházy household, Haydn served no less than four patrons. The first two of these, Prince Paul Anton Esterházy and Prince Nicolaus Joseph, were passionate supporters of music, and Haydn flourished in their service. The death of Nicolaus Joseph in September of 1790, however, led to the succession of the title to his son Anton, who had little interest in Haydn's art. Thanks to Anton's lack of appreciation for the genius in his service, the composer was free to travel. His two trips to England during the early 1790s resulted in the twelve great London symphonies, as well as to the circumstances that led Haydn to turn to oratorio and the composition of *The Creation* and *The Seasons*. We are fortunate indeed that Prince Paul Anton was a musical dullard.

Tuesday Concert

Anton died in 1794 to be succeeded by Nicolaus II, who shared the keen interest in music of the earlier Esterházy. Early in 1795 Nicolaus II wrote to Haydn asking him to return to build up the court orchestra that had been largely disbanded by Anton. He also asked Haydn to provide a mass every year in celebration of the Princess Maria Hermengild's name-day. In that request was the wellspring of the six great masses that came from Haydn's pen between 1796 and 1802. The Carmel Bach Festival continues its series of performances of these great masses, having initiated the series in 1994 with the *Heiligmesse* of 1796, and continuing last season with the *Paukenmesse*, the second in the series. The *Missa in angustiis* commonly called the "Nelson Mass" is the third, composed in 1798.

It takes its formal name *Missa in angustiis* ("Mass in times of distress") presumably from the continuing Napoleonic threat already reflected two years before in the *Mass in Time of War* ("*Paukenmesse*"). On August 1, 1798, when Haydn was in the midst of the composition of this mass, Admiral Horatio Nelson routed the Napoleonic fleet at the Battle of the Nile, but the news reached Vienna two weeks after the mass was finished, so the Nelson association appears to have been an afterthought. There is no doubt, however, that the work was associated with Nelson's victory at an early stage in its history. Another opportunity for the mass to receive its name occurred two years later, when Nelson and a British party were lavishly entertained on a four-day visit to the Esterházy chateau in Eisenstadt.

There are many accounts of the cordial relations between Haydn and Nelson. The latter gave Haydn a watch in return for the pen with which Haydn had composed. Some church music was performed during the visit, quite possibly including this mass.

The *Nelson Mass* is deservedly the most famous of Haydn's late masses. It is unique in its minor tonality (D Minor — rarely used by Haydn, and the key of Mozart's *Requiem*). That attribute, along with the impassioned nature of this mass, hearkens back to the "storm and stress" symphonies of thirty years earlier (Haydn composed most of his minor-key symphonies at that time). If Haydn set out to compose a "mass in times of distress," and truly knew nothing of Nelson's victory before the completion of the mass, he must have sought to reflect both the anguish of the time and the hope for a positive outcome. Its *Kyrie* certainly reflects the feeling of anguish, and must be the most insistent setting of a prayer of supplication in the major concert repertory. The contrasting effervescent *Gloria* along with the triumphant character of the *Benedictus* clearly anticipated the celebratory mood that prevailed in Vienna upon the news of Nelson's victory. This inspired work presents a truly symphonic setting of the mass, and reflects Haydn at the peak of his powers. Haydn scholar H.C. Robbins Landon considers it no less than "Haydn's greatest single composition."

John Hajdu Heyer

Mission Concert

Wednesdays, July 17, 24, and 31, 9 p.m.
Sunday, August 4, 3 p.m.
Carmel Mission Basilica, Rio Road, Carmel

FOUNDERS' MEMORIAL CONCERT Let Songs Resound: The Celebratory Music of J.S. Bach

Festival Chorale
Members of the Festival Orchestra
Bruce Lamott, *conductor*

Processional: *Komm, heiliger Geist, Herre Gott*
("Come, Holy Ghost, Lord God") German plainsong

I. Mass in G Major, BWV 236

Kyrie
Gloria

Gloria in excelsis (Glory be to God on high)
Gratias agimus tibi (We give thanks to Thee), bass solo
Domine Deus (Lord God), soprano, alto duet
Quoniam tu solus sanctus (For Thou alone art holy), tenor solo
Cum sancto spiritu (With the Holy Spirit)

Catherine McCord Larsen, *soprano*; Foster Sommerlad, *countertenor*
Sean McDermott, *tenor*; Donald Wilkinson, *baritone*

II. Sinfonia to Cantata BWV 49, *Ich geh' und suche mit Verlangen* ("I go and seek with longing")

Thomas Annand, *organ*

III. Motet, *Singet dem Herrn* ("Sing to the Lord"), BWV 225

IV. Prelude and Fugue in A Minor, BWV 543

Thomas Annand, *organ*

V. Cantata BWV 172, *Erschallet, ihr Lieder* ("Let songs resound")

Chorus: *Erschallet, ihr Lieder*

Recitative (bass): *Wer mich liebet, der wird mein Wort halten*
("He who loves me will keep my commandments")

Aria (bass): *Heiligste Dreieinigkeit* ("Most holy Trinity")

Aria (tenor): *O Seelenparadies* ("O Paradise of souls")

Duet (soprano, alto): *Komm, lass mich nicht länger warten* ("Come, make me no longer tarry")

Chorale: *Von Gott kommt mir ein Freudenschein* ("From God to me comes joyful light")

Mary Ellen Callahan, *soprano*; Kim Childs, *tenor*
Linda Childs, *alto*; Burr Cochran Phillips, *bass*

Recessional: Chorale-Finale from Cantata BWV 129, *Gelobet sei der Herr, mein Gott*
("Praise be to the Lord my God")

Te Deum Laudamus

Plainchant

Patrons are requested to refrain from applause

This concert is generously sponsored by Stahl Motor Company


Stahl Motor Company
Mercedes-Benz

This concert will be delay broadcast on KUSP-FM 88.9 on Wednesday, July 31 at 8:30 p.m.

Mission Concert

Program Notes

I. In addition to his monumental *Mass in B Minor*, Bach wrote four works of the type called *Missa Brevis* (literally, “short mass”), consisting of only *Kyrie* and *Gloria* movements. These are sometimes called “Lutheran Masses,” since polyphonic settings of these portions of the Latin mass were still in occasional use in Bach’s day at the St. Thomas Church. Some contend, however, that these works were written instead for Bach’s Bohemian patron Count Franz Anton von Sporck. Each of these masses has the same structure: a choral *Kyrie* followed by a *Gloria* in which three movements for soloists are framed by two more choruses.

Like its companions, the *Mass in G Major* is largely an adaptation of material from earlier church cantatas. The sober chromaticism of the *Kyrie* is followed by a lilting *Gloria in excelsis* borrowed from Cantata 179, where it is familiar from its use in the well-known chorale setting “Now Thank We All Our God.” Here Bach transfers the distinctive melodic lines, originally for French horns, to the sopranos and altos. The *Domine Deus* is the only duet (as opposed to solo) movement found in the four short masses. A spritely fugue, traditional in setting *Cum sancto spiritu* (“With the Holy Spirit”) brings the work to a satisfying conclusion.

II. Cantata 49, entitled *Ich geh und suche mit Verlangen* (“I go and seek with longing”), is a treatment of the Matthew gospel’s Parable of the Royal Wedding Feast, and was composed for performance in Leipzig on November 3, 1726. For its introductory sinfonia Bach borrowed a concerto movement believed to date from his earlier Köthen period (1717-23). (Two other movements from this now lost Köthen work found their way into Cantata 169, composed at the same time as Cantata 49.) An exuberant romp for solo organ and orchestra, this impressive sinfonia features a typically Bachian spun-out opening statement of “ritornello” which then recurs, wholly or in part, in various keys. The middle or “B” section of this da capo work begins with a rising chromatic figure in the solo organ answered by crisp orchestral chords. Bach thought enough of the piece to re-use it again several years later, this time as the third movement of his E Major Harpsichord Concerto (BWV 1053).

III. *Singet dem Herrn* is one of Bach’s six surviving “motets” — sacred choral works with no specific liturgical function, probably written for special occasions. Most are believed to have been funeral pieces, and the joyous character of this double-chorus work does not preclude such a possibility, since Lutheran doctrine embodied the joyful anticipation of death as a welcome release from earthly care. Indeed the central section features a chorale sung by the second choir whose text compares mankind to a fallen leaf, saying “Thus Man passes away, and his end is nigh.” Some scholars, however, have speculated that the motet

was written for the celebration of the New Year or of a birthday, perhaps that of the Elector of Saxony, Friedrich August (whose patronage Bach perpetually wooed) on May 12, 1727.

Based on Psalms 149 and 150, *Singet dem Herrn* begins with an ebullient yet intricate fugal section with striking antiphony between the two choirs. The middle section is based on a chorale tune by Johann Gramann, reminiscent of the familiar doxology, “Praise God From Whom All Blessings Flow.” The second choir sings this tune in alternation with paraphrases from the first choir. The final section culminates as the eight choral parts condense to four for an exhilarating (dare we say “breathless”) four-part fugue on the words *Alles was Odem hat lobt den Herrn* (“All that hath breath, praise the Lord”). The fugue subject will no doubt remind listeners of the *Pleni sunt coeli* fugue in the Sanctus of Bach’s *Mass in B Minor*.

IV. The masterful *Prelude and Fugue in A Minor*, with its extraordinarily demanding pedal part, is an organ work from Bach’s Weimar years (1708-1717). The opening passagework of the prelude uses alternating and repeated note figures imitative of a string technique known as *bariolage*. A powerful pedal point on A soon enters to intensify the texture. The prelude culminates in an elaborate interplay of four-voiced writing. The fugue subject, modeled on the *bariolage* opening of the prelude, is a high-spirited theme in 6/8 time. It is propelled forward in a continuous flow of motion given impetus by constantly shifting rhythmic emphasis. The pedal part not only makes important statements of the fugue subject, but also contributes an elaborate improvisatory-sounding flourish to lead to the final cadence.

V. An early cantata, *Erschallet, ihr Lieder* is another work believed to date from Bach’s Weimar period, and was probably composed in 1714 for Whitsunday (Pentecost), which commemorates the descent of the Holy Spirit to the apostles.

The resplendent opening chorus makes brilliant use of three trumpets and timpani in a festive da capo movement. The three trumpets also accompany the bass aria, in obvious symbolic praise of the Holy Trinity. The tenor aria expresses the Pietistic idea of the Soul personified. The concept is carried further in the succeeding duet, a dialogue between the expectant soul and the Holy Spirit. The right hand of the duet’s organ accompaniment features a highly ornamented version of the chorale tune *Komm, Heiliger Geist*, (“Come, Holy Ghost”), the melody heard as this concert’s processional. The arcane symbolism of this device, while perhaps not directly audible, adds contrapuntal elaborations to the vocal lines. The final chorale uses a verse from Philipp Nicolai’s familiar hymn known in English as “How Brightly Shines the Morning Star.”

Kip Cranna

Thursday Concert

July 18, 25, August 1, 8 p.m., Sunset Theater

More Spectacular Italian Concertos

Members of the Festival Orchestra
Elizabeth Wallfisch, *concertmaster*

- I. **Concerto Grosso in D Major, Op. 6, No. 4** **Arcangelo Corelli**
Adagio 1653 - 1713
Allegro
Adagio
Allegro
Allegro
Elizabeth Wallfisch and David Myford, *violins*
- II. **Concerto for Violin in E Minor, Op. 11, No. 12, "Il Favorito"** **Antonio Vivaldi**
Allegro 1678 - 1741
Andante
Allegro
Elizabeth Wallfisch, *violin*
- III. **Concerto for Four Violins in F Major, Op. 4, No. 12** **Pietro Antonio Locatelli**
Allegro 1695 - 1764
Largo
Allegro
Elizabeth Wallfisch, David Myford, Cynthia Roberts, Carla Moore, *violins*
- Intermission*
- IV. **Concerto Grosso in A Major, Op. 6, No. 11** **George Frideric Handel**
Andante Larghetto e Staccato 1685 - 1759
Allegro
Largo e staccato
Andante
Allegro
Elizabeth Wallfisch and David Myford, *violins*
- V. **Concerto in F Major for Violin and Cello, RV 544 "Il Proteo o sia il mondo al rovescio"** **Vivaldi**
(Proteus, or the world upside-down)
Allegro
Largo
Allegro
David Myford, *violin*; Douglas McNames, *cello*
- VI. **Concerto for Violin in D Major, Op. 7, No. 11, "Il Grosso Mogul"** **Vivaldi**
Allegro
Grave
Allegro
Cynthia Roberts, Carla Moore, Rafael Rishik, Susan Rishik
Leah Roseman, Mary England, *violins*; Thomas Annand, *harpsichord*

This concert is generously sponsored by Color Ad Printers



This concert will be delay broadcast on KUSP-FM on Sunday, August 4 at 9 a.m.

Thursday Concert

More Spectacular Italian Concertos

The inexhaustible richness of the Baroque concerto becomes apparent once again this year in a sequel to last season's "Spectacular Concerto" program. Concertos like those on tonight's program proliferated in the work of an important group of Italian masters throughout Bach's early career. An unprecedented virtuosity in violin playing became the rage of Europe. Arcangelo Corelli, Antonio Vivaldi and Pietro Antonio Locatelli all played important roles in that development, and all three were phenomenal violinists.

Corelli was the most senior of these great Italian concerto composers. He exercised an unparalleled influence despite the relatively modest size of his compositional output. He composed only six collections of instrumental music and a handful of other authentic works, and only one set of twelve concertos, his Opus 6. But his works were viewed by the next generation as classics, and they went through continued publication well after the composer's death, an unusual occurrence in the 17th century. Tonight's program appropriately opens with this first great master, whose twelve concertos became the most famous models for the Baroque concerto.

The instrumental concerto of the high Baroque known as the *concerto grosso* (large concerto), as opposed to the solo concerto, included a group of soloists (the *concertino*) within the full ensemble (the *ripieno* or *tutti*). In tonight's program we hear four *concerti grossi* and two solo concertos.

I. Concerto Grosso in D Major

Corelli

Corelli composed his Op. 6 over a period of many years. He defined his *concerti grossi* as works "with two obbligato violins and obbligato violoncello" forming the concertino, along with two other violin parts, viola, and bass to comprise the concerto grosso (which, if so desired, can be doubled). The name and practice of the concerto grosso existed before Corelli in the work of Alessandro Stradella, but Corelli was the first to perfect the form by giving it a firm harmonic and instrumental structure within which the musical lines unfold with imaginative spontaneity.

The first eight concertos of Opus 6, including this one, emulate the *sonata da chiesa* (church sonata) with its four-movement, slow-fast-slow-fast pattern. No. 4, however, concludes with two final Allegro movements. A brief Adagio opens the concerto, leading to a fiery allegro. The second Adagio is an expansive, chaconne-like movement. The final Allegro is in the style of a gigue. This concerto gives good evidence why Corelli's contemporary Angelo Berardi would describe him as "the new Orpheus of our time."

II, V, VI. Three Concertos

Vivaldi

In 1711 an Amsterdam publisher, Etienne Roger, brought out what was to become the most influential music publication of the early 18th century: Vivaldi's *L'estro armonico*, (Harmonic Inspiration) Opus 3. Vivaldi published these concertos in Amsterdam to take advantage of the recently developed process of musical engraving, a technique which was not yet available in Italy. As a result of the widespread dissemination of Opus 3, Vivaldi's impassioned orchestral style became known to musicians all over the continent, largely setting the model for what was understood to be the Italian manner.

Vivaldi indisputably brought the Baroque *concerto grosso* to its greatest pinnacle. Bach's admiration for Vivaldi dated from as early as 1712, when Vivaldi's recently published music took both composer-prince Johann Ernst of Saxe-Weimar and the musicians in his court by storm. Christoph Wolff has suggested that Sebastian's confrontation with Vivaldi's music in Weimar prompted the "strongest single development toward Bach's personal style." The debt he owed to Vivaldi may be observed in Bach's approach to melodic contours, his rhythmic conciseness and drive, his motivic treatment of melodic lines, and his articulation of harmonic schemes.

The richness of Vivaldi's prodigious output is not easily comprehended. It is unfairly joked that Vivaldi really wrote only one concerto and revised it 500 times. In truth, there is a wealth of variety in his concertos, and that variety is demonstrated in this evening's three Vivaldi works.

Vivaldi composed no less than 228 solo violin concertos, so the subtitle of the *Concerto for Violin in E Minor*, "*Il favorito*," certainly indicates a lofty position for it. The subtitle "*Il grosso Mogul*," probably a humorously intended nickname, appears in only one copy that has survived.

III. Concerto for Four Violins

Locatelli

Born in Bergamo in 1695, Locatelli moved to Rome in 1711 and may have studied briefly with Corelli before Corelli's death in 1712, but he most likely studied with Corelli's successful rival Giuseppi Valentini. In 1729 he settled in Amsterdam and remained there until his death in 1764. He enjoyed a great reputation as a violin virtuoso, and later was referred to as "the Paganini of the 18th Century." The form of the mature Italian Baroque concerto was consolidated by Locatelli and his contemporary, Tartini. Although he was trained in the more conservative Roman school, Locatelli assimilated the innovations of the more progressive Venetians, particularly Vivaldi. The Concerto for Four Violins and Strings Op. 4, No. 12 offers a vivid testimony to Locatelli's brilliant musicianship.

Thursday Concert

IV. Concerto Grosso in A Major

Handel

Handel set to work with a remarkable burst of energy on what was to be his greatest collection of concertos in the autumn of 1739, shortly before the time of *Messiah*. By the end of October he had finished them, and they were published the following year by subscription as *Twelve Grand Concertos*. These concertos tend to follow Corelli's, with which Handel was thoroughly familiar both from his years in Italy (1707-1710) and from their popularity in England.

Handel's true greatness holds forth in these works. Nicholas Anderson has observed:

Handel's terms of reference are impressively wide, embracing features both of the suite and of the concerto; but it is, above all, the level of inspiration, the

Handelian stamp which is imprinted on every one of these concertos, that assures them of a place alongside Bach's *Brandenburg Concertos*, establishing the high water mark of the Baroque concerto.

In composing his *Concerto Grosso in A Major*, the longest of the twelve concertos in the set, Handel, as Bach did so often, reused a large portion of an earlier work. The opening movement plays off the opposition of two contrasting ideas. A fugal Allegro follows, also built on picturesque contrasts. A brief Largo serves as transition to two grand movements, the first a minuet-like Andante, the second Allegro in the structure of a da capo aria.

John Hajdu Heyer



Libby Wallfisch and Bruno Weil.

Friday Concert

July 19, 26, August 2, 8 p.m., Sunset Theater

Olympic Bach and Heavenly Mozart

This concert is in memory of Ted Durein.

The Festival Chorale and Orchestra
Bruno Weil, Conductor

I. Cantata BWV 42, Am Abend aber desselbigen Sabbaths Johann Sebastian Bach
1685 - 1750

Sinfonia

Recitative (tenor): *Am abend aber desselbigen Sabbats.*

Aria (alto): *Wo zwei und drei versammelt in Jesu teurem Namen.*

Chorale Duet (soprano, tenor): *Verzage nicht.*

Recitative (bass): *Mann kann hiervon ein schön Exempel sehen.*

Aria (bass): *Jesus ist ein Schild der Seinen.*

Chorale: *Verleih'uns Frieden gnädiglich.*

Rosa Lamoreaux, *soprano*; Catherine Robbin, *mezzo-soprano*

Benjamin Butterfield, *tenor*; Christòpheren Nomura, *baritone*

II. Adagio and Fugue for Strings in C Minor, K. 546 Wolfgang Amadeus Mozart
1756 - 1791

Adagio

Fugue: Allegro

Intermission

III. Cantata BWV 205, Zerreisset, zerspringet, zertrümmert die Gruft J.S. Bach
Dramma per musica. Der zufriedengestellte Aeolus (Aeolus Appeased)

Chorus of Winds: *Zerreisset...*

Recitative (Aeolus): *Ja! Ja! die Stunden sind nun mebro nah'...*

Aria (Aeolus): *Wie will ich lustig lachen...*

Recitative (Zephyrus): *Gefürcht'ter Aeolus...*

Aria (Zephyrus): *Frische Schatten, meine Freude...*

Recitative (Aeolus): *Beinabe wirst du mich bewegen...*

Aria: (Pomona) *Können nicht die roten Wangen...*

Recitative (Pallas, Pomona): *So willst du, grimm'ger Aeolus...*

Aria (Pallas): *Angenehmer Zephyrus,...*

Recitative (Pallas, Aeolus): *Mein Aeolus, ach! störe nicht...*

Aria (Aeolus): *Zurückge, geflügelten Winde...*

Recitative (Pallas, Pomona, Zephyrus): *Was Lust! Was Freude!*

Duetto (Pomona, Zephyrus): *Zweig'und Äste...*

Recitative (Pallas): *Ja, ja! ich lad'euch selbst...*

Chorus: *Vivat! Vivat!*

Pallas: Rosa Lamoreaux

Pomona: Catherine Robbin

Zephyrus: Benjamin Butterfield

Aeolus: Christòpheren Nomura

This concert will be delay broadcast on KUSP-FM on Friday, August 2 at 8:30 p.m.

Friday Concert

Program Notes

I. Cantata BWV 42

Cantata 42, written for 8 April 1725, comes at the end of Bach's second annual cycle of cantatas (1724-5), but unlike the majority of works in that cycle, it is not based on a single chorale. With its impressive *sinfonia* it has something in common with some of the cantatas for the third cycle (beginning in 1725) but its learned text places it in a small group of cantatas in both first and second cycles. It is often stressed that Bach's cantatas took on something of the function of a sermon. In most cases this refers to the poetic reworking and elaboration of Biblical texts and elements of dogma; here though, the more familiar — perhaps rather dry — concept of a sermon is strongly evident, as, for instance, in the text of the second recitative "One can draw from that which happened in Jerusalem a fine example." In all, it seems likely that this text was written by a clergyman.

Like any good sermon, the work is based on a short Biblical quotation (from John), relating to Jesus's arrival at a meeting of the disciples, who gathered behind closed doors for fear of the (orthodox) Jews. The first aria builds on this quotation with another from Matthew: "Where two or three are gathered in my name, then I will be among them." It may well be that Bach selected the instrumental overture with this text in mind, since there is such a melifluous blending and intertwining of material between the wind section (oboes and bassoon) and strings. The continuous motion of sixteenth-notes also sets up the throbbing bass line of the first recitative, describing the disciples' meeting behind closed doors. This is a rare example of a *secco* recitative (i.e., one without orchestra) that musically depicts the emotion of the characters described (i.e., fear). The aria which immediately succeeds (although considerably slower) also takes over something from the *sinfonia*: the repeated eighth-note figure that is heard in the bassoon line. Indeed, some have proposed that this movement was originally an instrumental piece that was drawn from the same concerto as the opening *sinfonia*. Both sections of this aria are characterised by a deeply-felt serenity, something to counteract the fear depicted in the opening quotation. The second section adopts the "siciliano" idiom (a gently rocking motion), showing how the Highest's order cannot be broken when love and need are in control; this is perhaps Bach's most soothing depiction of the somewhat daunting word "order" ("Ordnung").

Only in the duet does this cantata have any resemblance to the "chorale cantatas" of the second cycle. The text for this movement comes from a chorale, although the music is virtually independent of the original melody. It offers comfort in the face of acknowledged adversity. It may seem a little strange that such a verse, which seems to come from

a single speaker (Christ?), should be set as a duet. Perhaps it builds on the sense of the previous aria — that Christians work best in twos or threes, that the best form of protection is solidarity. As is so often the case with Bach, several emotions are depicted simultaneously: first, the solidarity of the two singers, who render each line of the text in a new musical style; secondly, the jagged line for bassoon and cello, depicting the fear and despair that the singers are trying to dispel.

The final aria provides yet another mood, one more defiant, almost military in flavor, where Jesus is depicted as a shield against persecution. This piece sounds very much in the Italian operatic tradition, with an opening "motto" in the vocal part which is extended in its second entry. The only shadow comes with the word for persecution ("*Verfolgung*"), where there is a characteristic turn to the minor mode. The closing chorale is simply harmonized and relatively neutral in mood; the text refers both to the battle that Christ fights on our behalf, and to the peaceful life we lead in godly devotion. These opposites are seemingly unified in a melody and musical style that would have been seen as inherently traditional.

John Butt

II. Adagio and Fugue in C Minor, K. 546

Mozart

The *Adagio and Fugue in C Minor* began life as a fugue for two pianos in 1783 (K. 426), but Mozart rescored it for strings and added the *Adagio* five years later. The work certainly harkens back to the Baroque masters. The *Adagio* presents a movement very much in the character of the opening of a French overture, such as employed by Bach in his orchestral suites, or Handel in his operas. The fugue has a striking disjunct subject with an astringent dissonance to each successive entry. The development displays an excellent play of inversion, with a resounding stretto over a rising bass. Otto Jahn, Mozart's biographer, described this work as "an enigmatic enunciation of the laws of form, ruthlessly carried out."

John Hajdu Heyer

III. Cantata BWV 205

Bach's relationship with Leipzig University was not always cordial: considerable dispute surrounded his privilege of providing music to the university church and extracting fees from it. On the other hand, given that he drew on university students for his weekly cantatas and for the *Collegium Musicum* he took over in 1729, he clearly had some degree of support from the university body. Furthermore, cantatas such as the *Dramma per musica* BWV 205, suggest that he was on very good terms with many of the lecturers. This work — commissioned by students — celebrates the name-day of August Müller (3 August 1725), lecturer in botany at the university.

Friday Concert

Given the absurdity of the drama, Dr. Müller must have been quite good humored, although the emphasis on the fury of the wind god Aeolus suggests that he also had quite a temper (or perhaps, in irony, the very opposite). The sumptuousness of the orchestration, including horns in addition to trumpets (this is positively Bach's largest orchestra) may reflect the fact that this would also have been the name day of the ruler of Saxony, Friedrich August I, and lines such as that opening the final chorus ("Vivat August, August vivat!") could have been addressed to the Elector as well as to the botanist.

The story begins with Aeolus preparing to let the winds run wild at the end of summer. He revels in the havoc they will wreak, destroying all the botanist's plants, and he anticipates laughing at the general confusion. Zephyr arrives to try to temper Aeolus with cooling shades. Aeolus, unmoved, spies Pomona and Pallas Athena and asks what they desire. Pomona, the goddess of fruit, draws his attention to the sad state of the trees, but to no avail. Then comes Pallas's turn, imploring that Zephyr's gentle breezes replace the gale, so that their merry-making is not disturbed. Aeolus inquires as to what she is celebrating, and is finally won over by the object of her celebration — "My Müller, my August, the Muses' pride and joy." Only this wise name, seemingly, can cause Aeolus to pacify the raging winds. Pomona and Zephyr celebrate with their fruits and "lispering breath" (some infer from this that Dr. Müller had a speech defect), and all anticipate the rich fruit of his teaching and the plants with which he will cover the land.

The lameness of the story notwithstanding, this drama

contains some of the richest music Bach was ever to write; it covers the whole gamut of emotions and styles. Clearly the composer had a rich and talented group of instrumentalists at his disposal. Aeolus's numbers are obviously the most striking: the opening chorus of winds has much in common with the opening of the *Magnificat* composed barely two years before, but the gestures are even stronger, with the interlocking of the various instrumental groups creating a piece of unbelievable fury. The ensuing recitative, with all the brass participating, is quite unique in Bach's oeuvre, with the customary rolled chords of a harpsichord amplified to a comic degree. Aeolus's aria is more modestly orchestrated, but this allows him to cackle through the melismas with remarkable abandon, depicting both laughter and the cracking of roofs. In his later aria, he draws back the fury of the winds, in honor of the botanist. This is daringly scored for trumpets and horns without strings. The notion of the wind instruments being calmed down and being "blown gently" must have been hilarious at what was presumably an outdoor celebration.

Zephyr, by complete contrast, has the most soothing music with his aria accompanied by viola d'amore and viola da gamba. Exploiting the rich instrumentation to the full, Bach assigned an oboe d'amore to Pomona and a virtuoso violin to Pallas. Pomona and Zephyr sing their duet to unison flutes, and all join together in the final chorus in praise of August. This is a dance in rondeau form, with the "Vivat" figure punctuating even the instrumental parts and thus giving the impression of a much larger cheering crowd than can be afforded by the singers alone.

John Butt



The Chapel in the Forest - setting of the Twilight Concerts.

Twilight Concert No. 1

July 17, 6 p.m., Chapel in the Forest
Robert Louis Stevenson School, Forest Lake Road, Pebble Beach

Music for Oboe and Organ
Bernhard Heinrichs, *oboe*
John Butt, *organ*

- I. Sonata in E-Flat Major for Oboe and Organo Concertato Georg Philipp Telemann
Largo 1681 - 1767
Vivace
Mesto
Vivace
- II. Fantasia in G Minor for Oboe and Organ Johann Ludwig Krebs
Adagio non molto 1713 - 1780
- III. Sonata No. 2 for Organ Solo Paul Hindemith
Lebhaft 1895 - 1963
Ruhig bewegt
Fuge
- IV. from Six Metamorphoses after Ovid for Oboe Solo, Op. 49 Benjamin Britten
Pan - Arethusa 1913 - 1976
Pan, who played upon the reed pipe which was Syrinx, his beloved.
Arethusa, who, flying from the love of Alpheus the river god,
was turned into a fountain.
- V. Chorales for oboe and organ Georg Friedrich Kauffmann
Harmonische Seelenlust (Harmonious Joy of the Soul) 1679 - 1735
Du, o schones Weltgebäude (O Thou Lovely World Creation)
Herr, Gott, dich loben alle wir (Lord God, We all Praise Thee)
- VI. Sonata in G Minor for Oboe and Organ Obbligato, BWV 1020 Johann Sebastian Bach
(Allegro) 1685 - 1750
Adagio
Allegro

Thanks to the Rev. Harold Englund and Joseph Wandke for the use of this chapel.

This concert will be delay broadcast on KUSP-FM 88.9 on Tuesday, July 23 at 10:00 a.m.

Twilight Concert No. 1

I. Sonata in E-Flat Major

Telemann

This evening's program is framed with sonatas by Bach and his great contemporary Georg Philipp Telemann. Telemann produced a catalog of works that exceeds in number even that of J.S. Bach. Indeed, Telemann's reputation far exceeded Bach's during the first half of the eighteenth century. Telemann's fluent command of melody and his uncomplicated textures must have attracted audiences much more readily than did the denser, more intellectual qualities that characterize Sebastian Bach's works. But Telemann, too, had a tremendous technical mastery at his disposal.

In his music, Telemann contributed what Romain Rolland described as "currents of fresh air." This observation applies above all to Telemann's instrumental chamber music as exemplified in this sonata for oboe and organ.

II. Fantasia in G minor

Krebs

German composer Johann Krebs came from a distinguished family of musicians, and is best known for his organ music. Born in Buttstedt, Saxony, Krebs studied first under his father and then with Sebastian Bach — he was one of Bach's favorite pupils. Krebs served as organist at Zwickau, Zeitz, and Altenburg, where he spent his last years. His organ music, composed in the forms used by Bach, leans heavily on Bach's style and is technically very accomplished. Krebs also wrote trio sonatas, sonatas for flute and harpsichord, and some sacred vocal music. The *Fantasia in G minor* comes from Krebs's set of four expressive works for oboe and organ.

III. Sonata No. 2 for Organ Solo

Hindemith

Paul Hindemith, one of the principal German composers of the first half of the 20th century and a leading musical theorist, sought to revitalize tonality, the harmonic system underlying Western music for three centuries. An opponent of the 12-tone school of composer Arnold Schoenberg, Hindemith formulated the principles of a harmonic system that was based on an enlargement of traditional tonality. As a teacher of composition he exerted an influence on many of the composers of the generation that followed him.

His works for organ include two concertos for organ and orchestra and three sonatas, the first two from 1937 and the third from 1940. They form a portion of a great cycle of sonatas in which Hindemith endeavored to revive the genre while moving away from the style and concept of the 19th-century sonata. The compact second sonata displays simple melodic structures and clearly defined proportions. The *Lebhaft* is modeled on the sonata concept with some features of rondo. A pastoral second movement is followed by a fugue. The overall character of the second sonata is one that reveals Hindemith's lighter side.

IV. from Six Metamorphoses after Ovid

Britten

Benjamin Britten, the leading British composer of the mid-20th century, is known primarily for this vocal music. His operas are considered the finest English operas since those of Henry Purcell in the 17th century. Britten was also an outstanding pianist and conductor. He composed his *Six Metamorphoses after Ovid* for solo oboe in 1951. The work reveals the remarkable lyric gifts that appear in Britten's songs and operas, and also his sensitivity to musical image. The two selections heard here are the first and the last movements of the cycle.

V. Chorales for Oboe and Organ

Kauffmann

Georg Friedrich Kauffmann served the Duke of Saxe-Merseburg all of his career. He competed unsuccessfully for the position of Cantor at the Thomasschule in Leipzig during the same competition that ultimately led to Sebastian Bach's appointment. His compositional output was not great, but was well-regarded. The composer Johann Walther noted that Kauffmann's work "cannot but be considered estimable by people of judgment." In 1733 he began publishing in series his *Harmonische Seelenlust*, consisting of 98 organ chorale preludes on 60 chorales. Kauffmann died of consumption before completing publication, but his widow saw to the completion of the project. Some of these pieces call for the chorale melody to be played separately by an oboe. The three selections on the program come from those works.

VI. Sonata in G minor

J.S. Bach

This sonata, originally for violin or flute, is of somewhat doubtful authenticity. However, it reflects an important turning point in the history of the medium. Whereas Handel and Vivaldi employed the keyboard solely in a continuo function (to be improvised by the player), here the composer creates a sonata in which the keyboard part is fully written out and obligatory (*"obbligato"*), becoming an equal partner of the melodic instrument. The sonata opens with a twelve-bar introduction given completely to the organ, after which the oboe enters, taking up and extending the theme while the organ retreats to a subordinate role. Then both instruments unite as equal partners in a passage of three-part writing. The Adagio displays three voices in most of the movement. The Allegro finale is structured much like the opening movement.

John Hajdu Heyer

Twilight Concert No. 2

July 24, 6 p.m. Chapel in the Forest
Robert Louis Stevenson School, Forest Lake Road, Pebble Beach

Songs for Baritone

Christòpheren Nomura, *baritone*
Daniel Lockert, *harpsichord*
Lori Ashikawa, Mary Manning, *violins*,
Meg Eldridge, *viola*
David Starkweather, *cello*

- I. **Four Arias** **Alessandro Scarlatti**
Bellezza che s'ama 1660 - 1725
Chi vuole innamorarsi (realization by Arne Dørumsgaard)
Cara e dolce
Toglietemi la vita ancor
- II. **Elizabethan Love Songs** **John Dowland**
Come Again 1563 - 1626
Deare, If You Change
In Darknesse Let Mee Dwell
A Shepherd in a Shade
- III. **Four German Sacred Songs**
- Wie! Schlafst ihr noch?* **Georg Böhm**
..... 1661 - 1733
Sei nur still **Johann Wolfgang Franck**
..... 1644 - 1710
Jesus in Gethsemane **Carl Philipp Emanuel Bach**
..... 1714 - 1788
Auf, auf mein Herz **Johann Crüger**
..... 1598 - 1662
- IV. **Trauer-Music eines kunsterfabrenen Canarienvogels** **Georg Philipp Telemann**
(Funeral Music for an Artistically Trained Canary) 1681 - 1767
Aria: *O weh, mein Canarie ist tot*
Recitative: *So gehet's mit der Vogel Freude*
Aria: *Ihr lieblichen Kanarienvogel*
Recitative: *Was soll ich mehr zu deinem Lobe singen*
Aria: *Friss, dass dir der Hals anschwelle*
Recitative: *Allein, was will ich ferner klagen*
Aria: *Mein Canarien gute Nacht*
Recitative: *Nun dann, so nehmt die kleinen Glieder*
- V. **Aria, Zu Tanzen, zu Sprunge, so wackelt das Herz** **J.S. Bach**
from Cantata BWV 201, "Phoebus and Pan" 1685 - 1750

Thanks to the Rev. Harold Englund and Joseph Wandke for the use of this chapel.

This recital will be delay broadcast on KUSP-FM 88.9 on Friday, August 2 at 7:00 p.m.

Twilight Concert No. 2

I. Four Arias

Alessandro Scarlatti, father of Bach's contemporary Domenico Scarlatti, enjoyed a successful career as a composer. He is chiefly remembered for his operas, in which he established the form of the Italian overture (i.e., the opera overture in three sections, allegro-adagio-allegro), which was a forerunner of the classical symphony. In addition he was one of the most important figures in the development of classical harmony. Scarlatti is noted for his thematic development and chromatic harmony, which he used with great mastery in a manner that anticipates the work of much later composers, among them W.A. Mozart and Franz Schubert. His chamber music also shows him to have had a commanding conception of form. More than 600 chamber cantatas from all periods of his life are extant. Today his operas are rarely performed but his beautiful arias, drawn from his operas and cantatas, frequently appear in recital programs.

II. Elizabethan Love Songs

John Dowland, whose *Flow, my teares (Lachrimae)* became so popular that a large number of continental and English instrumental pieces were based on its melody, was among the most famous lutenists and composers of the Elizabethan era. Working during a time of musical transition, Dowland, though respectful of tradition, absorbed many of the new ideas he encountered during visits to the Continent. His 88 lute songs (published 1597-1612) particularly reflect those influences. The early songs are simple strophic settings, often in dance forms, with an almost complete absence of chromaticism. Later, in such through-composed songs as "In Darkness Let Me Dwell" (1610), the Italian declamatory style and greater chromaticism and dissonance are introduced.

III. Four German Sacred Songs

The enthusiasm for operatic and church music diverted the attention of European composers of the 18th century from writing solo songs. The "golden age" of Dowland and Schubert which precede and follow this period respectively have overshadowed the works which were written for domestic use by an increasingly musical middle-class. The virtues of these compositions also contributed to their disappearance from the repertoire; in contrast to the artifice and virtuosity of theatrical or church music, these songs cultivate an "artless" simplicity, and a somewhat sentimental lack of affection.

The group of German sacred songs on this program represents the solo song as it was known in the sphere of J.S. Bach. Devotional songs, similar to those by Crüger and Franck, were part of the Bach family's "house-music" recorded by Anna Magdalena in her musical notebook. Johannes Crüger is best known for his composition of

many enduring Protestant chorale tunes (including "Now Thank We All Our God") during his 40-year career at Berlin's most important parish church. He was also the author of an important treatise on the rudiments of singing. Johann Franck established himself as a successful operatic composer in Hamburg, despite being accused of murdering another court musician in Ansbach in 1679. George Böhm had a significant influence on the keyboard writing of Sebastian Bach; there is even a possibility that young Bach may have studied with Böhm while in Lüneberg, and there were strong social connections between their families. The classical values of restraint and dignity are apparent in the 300 strophic songs with keyboard accompaniment which Bach's son, Carl Philipp Emanuel, composed on a variety of topics. Subordinate to the poetry, and never distracting with the accompaniment, his musical settings fulfill Goethe's expectations of the proper relationship between music and text.

Bruce Lamott

IV. Canary Cantata

Telemann, the most prolific composer of his day, wrote more than 1000 cantatas. Like those of his younger contemporary J.S. Bach, some of Telemann's cantatas were secular. As with Bach, whose *Coffee Cantata* comes to mind, Telemann composed his secular cantatas primarily for special occasions.

We do not know what occasion or circumstance prompted Telemann to compose this cantata, but the imagination is certainly put to work by the lengthy formal title. The *Cantate oder Trauer-Music eines kunsterfahrenen Canarienvogels, als derselbe zum grössten Leidwesen seines Herrn Possessoris verstorben (Cantata or funeral music for an artistically-trained canary bird whose demise brought the greatest sorrow to his master)* paints a vivid picture of mourning over the death of a favorite member of the household by means of a small ensemble and a single singer. The structure of the work shows the adaptability Telemann could muster when he wished to make a specific point. A succession of four arias joined by recitatives build effectively to the dramatic high point of the cantata, the accompanied recitative in which Death is rebuked. A gentle, tender irony pervades this work, which it seems is not always intended to be comic.

John Hajdu Heyer

V. Aria, *Zu Tanzen zu Sprunge*

Bach's *dramma per musica* entitled "The Struggle Between Phoebus and Pan" is as close as he got to writing comic opera. Probably written for the Collegium Musicum of Leipzig university students (previously directed by Telemann), this cantata dramatizes a contest between "high art," represented by the musically sophisticated

Twilight Concert No. 2

Phoebus (=Apollo), and "low art," represented by the lighthearted (and light-headed) Pan. In this aria, Pan's personal credo, he opines that dancing and leaping are what "wobble" (wackelt) the heart, which Bach reinforces with buffoonish repetitions of "wack-ack-ack-elt." In the second section, Pan ridicules music which is too stodgy,

while Bach writes his own self-parody, using "learned" suspensions, intricate counterpoint, and plaintive intervals. While at this point in the drama, Pan may win us over with his wit and charm, in the end, it is Phoebus (and his alter-ego, Bach) who is vindicated.

Bruce Lamott



Violinist, Lori Ashikawa.

Twilight Concert No. 3

July 31, 6 p.m. Chapel in the Forest
Robert Louis Stevenson School, Forest Lake Road, Pebble Beach

Paul Nicholson and Friends

Catherine Robbin, *mezzo-soprano*
David Myford, *violin*
Damian Bursill-Hall, *flute*
Douglas McNames, *cello*
Paul Nicholson, *harpsichord*

I. From *The Musical Offering*, BWV 1079 Johann Sebastian Bach
Ricercar in three parts (harpsichord) 1685 - 1750

Instrumental Canons:

Canon à 2 per motum contrarium
Canon à 2 per Augmentationem, contrario motu
Fuga canonica in Epidiapente
Canon perpetuus super Thema Regium
Canon perpetuus
Canon à 4

Trio Sonata for Flute, Violin and Continuo

Largo
Allegro
Andante
Allegro

Ricercar in 6 parts (harpsichord)

Intermission

II. Sonata No. 3 in E Major for flute and continuo, BWV 1035 J.S. Bach
Adagio ma non tanto
Allegro
Siciliano
Allegro assai

III. Cantata, *Mi palpita il cor* (My Heart is Palpitating) George Frideric Handel
for mezzo soprano, flute and continuo 1685 - 1759

Recitative: *Mi palita il cor*
Aria: *Ho tanti affanni in petto*
Recitative: *Clori, di te mi lagno*
Aria: *Se un di mi doro*

Thanks to the Rev. Harold Englund and Joseph Wandke for the use of this chapel.

This concert will be delay broadcast on KUSP-FM 88.9 on Friday, August 2 at 7:00 p.m.

Twilight Concert No. 3

I. From The Musical Offering, BWV 1079

Bach

In 1747 Sebastian Bach visited the royal palace of Sans Souci in Potsdam where his son Carl Philipp Emanuel served the royal household of Frederick the Great of Prussia. The king was a well-trained flautist, and a composer himself. No second-rate musician, he developed a highly proficient technique under the tutelage of the great flautist Quantz. In his youth Frederick was so dedicated to music that, when his father, the stern militarist Friedrich Wilhelm I, forbade such activity, he conspired to flee to England. This effort was unsuccessful, and for his treachery his father imprisoned Frederick, and had one of his accomplices beheaded in the young prince's presence. But the determined Prussian's serious interest in music continued, and so did his flute lessons with Quantz. Frederick's strong knowledge of the art undoubtedly provided for a stimulating conversation between Sebastian Bach and the king upon their meeting in 1747.

An account of that meeting appeared in the Berlin journal, *Spencersche Zeitung* for May 11, 1747:

We hear from Potsdam that last Sunday (May 7) the famous Capellmeister from Leipzig, Mr. Bach, arrived with the intention of hearing the excellent Royal music at that place. In the evening, ... (when) His Majesty was informed that Capellmeister Bach had arrived... His August Self immediately gave orders that Bach be admitted, and went, at his entrance, to the so-called "forte and piano" condescending also to play, in person and without any preparation, a theme to be executed by Capellmeister Bach in a fugue.

This (improvisation) was done so happily by the aforementioned Capellmeister that not only His Majesty was pleased to show his satisfaction thereat, but also all those present were seized with astonishment. Mr. Bach has found the subject propounded to him so exceedingly beautiful that he intends to set it down on paper in a regular fugue and have it engraved on copper.

In this news clipping we have the external genesis of what we recognize as one of Bach's most remarkable achievements, his famous *Musical Offering*. As he said he would, Bach wrote out the fugue he played for Frederick, but in doing so he added no less than twelve additional compositions, had the entire set engraved at his own expense, and presented the work to Frederick the Great. This evening's program presents all of this great monument with the exception of four of the canons.

The Ricercars

The ricercars for three and six voices that open and close

The Musical Offering are fugues. The reason for Bach's calling them by the outdated term "ricercar" has been a topic of extensive scholarly debate and speculation. The three-voice ricercar develops the royal theme as its principal subject in a straightforward fugue not unlike the fugues found in *The Well-Tempered Clavier*. The six-voice fugue is different. It displays a breadth and a sublime loveliness that belie its phenomenal complexity. It includes a full fugal exposition of six voices plus six additional presentations of the subject, and it develops many of the same musical ideas presented in the opening ricercar.

The Canons

The term "canon" means "rule." A musical canon through the application of a "rule" produces a composition of two or more voices which are derived from the single melody, as from a "round." If the rule which must be applied is not immediately clear, but must be deciphered by those wishing to understand the music, we have a "riddle" or enigmatic canon. The great writers of counterpoint throughout the ages (Josquin, Bach, Mozart, Brahms) seemed to enjoy writing canons as a means by which to display their mastery of the craft.

The six canons on this program each display a strict canonic practice, including strict imitation, contrary motion, augmentation of note values, canons at specific intervals, and perpetual canons (theoretically they would never stop). In the four-part canon that concludes this set, the royal theme is offered in each of the first three voices before the fourth enters. The last entry, therefore, has three contrasting counterpoints which are continuously interchanged at the double octave during the composition.

Trio Sonata for Flute, Violin and Continuo

The trio sonata from *The Musical Offering*, undoubtedly Bach's greatest example in this form, was the last of his chamber works. The work forms the centerpiece of this set of extraordinary compositions. It reflects the newer style which was cultivated at Frederick's court by Frederick himself in his own compositions, by Bach's own son Carl Philipp Emanuel, and by the other important musicians of that remarkable court. This piece, with its implicit and explicit statements of a melody the King gave Bach to improvise upon, more perhaps than the other works in *The Musical Offering*, must have been intended to please the flute-playing King.

We have no knowledge of Frederick the Great's response to Bach's visit, or to *The Musical Offering*. We do not know if he, or his musicians, ever managed to decipher and appreciate the remarkable canons we have just heard. In fact, it is quite likely that Bach's great gift passed unrecognized by Frederick and his court.

Twilight Concert No. 3

II. Sonata for Flute in E Major, BWV 1035

Bach Translation:

The fact that Bach wrote solo chamber music for no wind instrument other than the transverse flute indicates that he must have held the instrument in high regard. Some controversy, however, surrounds Bach's legacy of flute music. Although we find eight works for solo flute attributed to Bach on concert programs, at least three of these are doubtful. The *Sonata in E Major*, however, is certainly authentic. We cannot be sure when Bach composed it although most of the chamber music comes from his time at Köthen. It is thought that Frederick the Great may have played this sonata with Bach at the keyboard during Bach's visit to Potsdam. Bach could have composed the sonata for that occasion, or he could have copied or adapted an earlier work. The sonata displays a fresh, lyric quality, and while seemingly uncomplicated, displays some intricate canonic writing, particularly in its lamentful *Siciliano*.

III. Cantata: *Mi palpita il cor*

Handel

Despite his German birth and decades spent in England, Handel must be considered first and foremost an Italian master of vocal composition. Handel's cantatas, usually composed for a solo voice with continuo, and possible additional "obbligato" instruments, were the forerunners of his later operas. They were exclusively Italian works (with Italian texts), and they were all composed during Handel's time in Italy, between 1707 and 1710. *Mi palpita il cor*, with its oboe obbligato, is typical of these cantatas in its four-movement form, alternating two dramatic recitatives with two arias. It has held its place in the modern repertory as well as any of Handel's cantatas, more for the beauty of its music than for its poetic value.

John Hajdu Heyer

Recitative:

My heart is palpitating,
but I do not understand the reason why.
My soul is agitated,
yet I know not why this is.
Torment and jealousy,
contempt, pain and sadness,
what can you want of me?
If you desire that I should be a lover,
then know that I am already;
but, oh God, don't kill me
since this heart, with such pains,
can no longer suffer
its chains.

Aria da capo:

I have such anguish in my bosom
that what is the cruelest I cannot tell.
I know only too well that I am harboring
a harsh and cruel pain
and that I am going to die.
I have such anguish...

Recitative:

Clori, I complain to you
and to you, o God and son of Venus, you
who would have wounded my heart for love
of one who does not even know what love is;
but if you were to strike her
heart with the same arrow,
I would complain no longer;
but, reverent before your image
and prostrate on the ground,
humble and devout, I will
worship that God who brings
happiness and fulfills my desire.

Aria da Capo:

If one day my cruel one should love me,
then content at last will be my heart.
What sorrow is, what torment is
my soul will no longer know.
If one day...

*The 1996
E. Nakamichi
Foundation
Recital Series*

E. Nakamichi Foundation Recital Series - Saturday Recital

July 20, 27 and August 3

Intermezzo No. 1 Miniature Viennese Classics

Raphael Rishik, Susan Rishik, *violins*
Simon Oswell, *viola*
Douglas McNames, *cello*

Leslie Reed, Monica Johnson, *oboes*
Glen Swarts, Loren Tayerle, *French horns*
Jesse Read, Britt Hebert, *bassoons*

- I. **Three Preludes and Fugues, K. 404a.** arr. Wolfgang Amadeus Mozart
(from *The Well-Tempered Clavier* by J.S. Bach) 1756 - 1791
from Book One, No. 8
Prelude: Adagio
Fugue

from Book Two, No. 14
Prelude: Adagio
Fugue

from Book Two, No. 13
Prelude: Adagio
Fugue
- II. **Duo No. 2 for Violins, in D Minor (in the Old Style)** Max Reger
Con moto 1873 - 1916
Vivace
- III. **Divertimento in B-Flat Major, K. 240** W.A. Mozart
Allegro
Andante grazioso
Menuetto-Trio-Menuetto
Allegro
- IV. **Quartet in C Major, Op. 20, No. 2** Franz Joseph Haydn
Moderato 1732 - 1809
Adagio
Menuetto
Allegro

This recital will be delay broadcast on KUSP-FM 88.9 on Tuesday, July 23 at 10:00 a.m.

E. Nakamichi Foundation Recital Series - Saturday Recital

Program Notes

I. Three Preludes and Fugues

arr. Mozart

The young Mozart displayed considerable interest in the polyphonic compositional style of Sebastian Bach. Mozart prepared a series of arrangements of Bach's music that included the fugues from *The Well-Tempered Clavier* that we will hear today. Although by 1782 Mozart's fugal skills were already quite developed (the well known "Laudate Pueri" of the Vespers, for example, comes from 1780), Mozart's encounter with Bach's music at the Baron van Swieten's home in Vienna kindled and increased his interest in the refined polyphonic traditions. From this time forward, the compositional devices of both fugue and canon play an increasingly larger role in Mozart's works.

II. Duo No. 2

Reger

Max Reger, too, took great interest in J.S. Bach's music as a young composer, and he enjoyed a deep lifelong relationship with the music of the old master. Reger's predilection for counterpoint, derived from an early study of Bach and of Renaissance polyphony, earned him the nickname "the second Bach," a label that recognized his exceptional ability in the technique of variation and fugue. Reger composed many Bach-inspired works, including *Variations and Fugue on a Theme of J.S. Bach, Op. 81*, and the *Fantasia and Fugue on B-A-C-H, Op. 46*. Reger's prodigious compositional output, despite his relatively short career of 26 years, included cantatas, orchestral works, choral works, works for organ and piano, and many chamber pieces. Reger composed his canons, Op. 131b, in 1914. They are works for unaccompanied string instruments all "in the old style." These canons appear to have been inspired by the organ music of Johann Pachelbel.

III. Divertimento in B-Flat

Mozart

Between 1774 and 1778 Mozart composed a large number of serenades and divertimenti. These works, many prepared for wedding or anniversary feasts at the houses of the wealthy music patrons of Salzburg, generally consisted of several movements in a festive, good-humored style. In them the performers are given the opportunity to display a certain degree of virtuosity.

The *Divertimento in B-Flat* comes from early 1776 and is the second of a set of six that Mozart intended to publish in one volume. This divertimento adheres to the entertaining, garden-music style that characterizes these enjoyable works.

IV. Quartet in C Major, Op. 20, No. 2

Haydn

Haydn composed his Opus 20 in 1772 as the second in a new set of six quartets. By this time Haydn had composed four important sets of quartets, and had achieved great popularity with them, particularly among younger music aficionados. His early quartets were viewed by the older generation with suspicion as somewhat frivolous music of little substance. Opus 20 marks an important advancement in the history of the quartet as Haydn moved toward his destiny to bring the classical string quartet to a high point. In these quartets his concept of thematic integration strengthened, greater use of counterpoint emerged, making the instrumental parts of equal importance, fast scherzos replaced elegant minuets, and fugal finales were presented for the first time.

The quartets of Op. 20 were first published in 1774. About five years later they appeared again, evidently without Haydn's knowledge, in Berlin and Amsterdam. The title page of this unauthorized second edition bore the image of the sun, and for that seemingly insignificant reason these quartets became known as the "Sun" Quartets.

The *Finale* is particularly noteworthy, and it underscores the appropriateness of this quartet on the Bach Festival program. It is the first great fugue in the history of the string quartet, and marks the beginning of a period of fugal quartet writing by the great quartet composers, most notably Beethoven and Brahms. In earlier quartets the final movements were almost always in quick meter and relatively uncomplicated. By introducing the fugue into the finale of three of Op. 20's quartets (nos. 2, 5 and 6), Haydn placed much greater musical importance on the finale.

John Hajdu Heyer

E. Nakamichi Foundation Recital Series - Monday Harpsichord Recital

July 15, 22, 29, 10:30 a.m.

Intermezzo No. 2 The Monday Harpsichord Recital

All Saints Church, Dolores & 9th, Carmel

Paul Nicholson, *harpsichord*

- I. Fantasia in C Minor, BWV 906 Johann Sebastian Bach
1685 - 1750
- II. Biblical Sonata No. 3, "Jacob's Wedding" Johann Kuhnau
1660 - 1722
- III. Capriccio di durezza, from *First Book of Capriccios*, 1624 Girolamo Frescobaldi
1583 - 1643
- IV. Capriccio on the Departure of a Beloved Brother, BWV 992 J.S. Bach
- V. from *Pièces de Clavecin* (1724 & 1731) Jean-Philippe Rameau
1683 - 1764
La Joyeuse (Rondeau)
L'Entretien des Muses
Les Tourbillons
Les Cyclopes (Rondeau)
- VI. Suite No. 6 in C Major, from *Six Suites*, 1656 Johann Jacob Froberger
1616 - 1667
Lament "On the Sad Loss of His Royal Majesty,
Ferdinando IV, King of the Romans"
Gigue
Courante
Sarabande
- VII. Chromatic Fantasia and Fugue in D Minor, BWV 903 J.S. Bach

This recital will be delay broadcast on KUSP-FM 88.9 on Wednesday, July 24 at 10:00 a.m.

E. Nakamichi Foundation Recital Series - Monday Harpsichord Recital

Program Notes

I. Fantasia in C Minor

Bach

According to a Renaissance source, the term *fantasia* originally referred to a composition whose form and invention came "solely from the imagination and skill of the author who invented it." Essential to the concept was the composer's freedom from words: the composer was free to employ whatever musical ideas came to him without expressing the passions of any text. Generally the term retained this subjective license through the 19th century. Today's program is framed by Bach's two most important contributions to the form. The *C Minor Fantasia* may come from the late 1730s, for it is unusual in that it seems to be modeled on the principal of a Domenico Scarlatti sonata. In addition to its formal design, the fantasia emulates Scarlatti's sonatas with striking modulations and the exploitation of crossing hands.

II. Biblical Sonata No. 3

Kuhnau

The Bohemian mathematician, linguist, novelist and musician Johann Kuhnau pursued his career in Leipzig both in law and in church music. Beginning in 1701 he served as Kantor of the Thomaskirche in Leipzig, where, following his death, he was succeeded by J.S. Bach. While a law student at the University in Leipzig, Kuhnau actively performed and composed. After twice applying for the organ post at the Thomaskirche, he was finally appointed to in it 1684. Although he practiced law from 1688, he still found time to direct a *Collegium Musicum* and to publish a quantity of music.

Kuhnau is best known today for his *Musicalische Vorstellung einiger biblischer Historien* (*Musical Representation of Biblical Stories*) of 1700. Although Kuhnau points to the precedent of Froberger in the writing of program music, these sonatas are the first keyboard works to present a detailed verbal program, and as such, are virtually unparalleled before the 19th century.

III. Capriccio di durezza

Frescobaldi

Frescobaldi, the greatest Italian keyboard virtuoso of the early seventeenth century, was renowned in his time in Europe for his playing. He enjoyed a reputation not unlike that which J.S. Bach would command a century later. As a young man, Bach copied Frescobaldi's *Fiori musicali*, an important collection of diverse compositions. Frescobaldi taught some of the most important figures in seventeenth-century German music, including Froberger, Tunder, and Kerll. Bach knew the music of all these masters, and through that connection, the Italian organ virtuoso Frescobaldi had a decided impact on his musical heritage. The breadth of Frescobaldi compositions included fugues,

toccatas, canzonas, capriccios and many dance pieces for organ and harpsichord.

The *Capriccio di durezza* comes from the time of Frescobaldi's full maturity and represents a period in which the composer was continuing harmonic experiments that are first seen in his toccatas. *Durezza* translates as "harshness," and in 17th-century music *durezza* meant dissonance; hence this capriccio represents a style of keyboard writing which features chromaticism and dissonances.

IV. Capriccio

Bach

This capriccio marks Sebastian Bach's earliest dated work. When Bach was orphaned at the age of nine, he and his brother Jacob went to live with their eldest brother, Christoph. Because fewer than three years separated Sebastian and Jacob, they must have been particularly close. Jacob seems to have been of an independent nature, for about 1703 he left Germany to become an oboist in the guard of the King of Sweden. Upon the occasion of this parting young Sebastian presented Jacob with a delightful, humorous, and moving compositional gift entitled *Capriccio on the departure of a beloved brother*.

Bach inscribed each movement programmatically, an event unique in his oeuvre. In the opening movement the brother's friends and relatives try in vain to dissuade him from the journey. The second movement presents various "calamities that might befall him in foreign lands." Here Sebastian presents the Bach clan with a musical joke by introducing the answer of the fugue in the wrong key. The third movement presents a *Lamento*. In the fourth, "the friends come, for they see that it cannot be otherwise, and take leave of him." The finale, entitled "Aria di Postiglione," is a fugue in imitation of the stagecoach's horn.

V. Pièces de Clavecin

Rameau

Bach's great French contemporary Rameau is best known today for his harpsichord music, but in his lifetime he was also famous as a musical theorist and a composer of operas. Jean-Phillipe Rameau exhibited extraordinary musical talents from early childhood. His father, organist of the Cathedral of Dijon, had hoped for a law career for his son, but very early on it became clear that Jean-Phillipe would become a musician. After a short visit to Italy, Rameau held several organ positions briefly before settling in Paris in 1706. At that time Rameau began to publish keyboard works, eventually producing four collections (1706, 1724, 1728, 1791). Most of these are pieces with descriptive titles in the French tradition, while the others are primarily dance pieces.

E. Nakamichi Foundation Recital Series - Monday Harpsichord Recital

VI. Suite No. 6 in C Major

Froberger

Froberger, a student of Girolamo Frescobaldi, served as court organist in Vienna for much of his career. He was the earliest important German composer for the harpsichord and is largely credited with the creation of the German keyboard style. His style represents an integration of French, Italian, and other styles into the more austere tradition of German keyboard music. He was the first German master of the keyboard suite. His suites in manuscript consisted of three movements, often with an interpolated gigue, but in the posthumous publication of 1693 they were arranged in the order that became standard for the suite (allemande, courante, sarabande, and gigue). Froberger's powerful and imaginative toccatas and fantasias, composed for the organ, show the influence of Frescobaldi and were highly regarded by J.S. Bach.

VII. Chromatic Fantasia and Fugue

J.S. Bach

The most brilliant of Bach's works in this genre, the superb Chromatic Fantasia and Fugue in D Minor dates originally from Köthen, with important revision in Leipzig in 1730. The Fantasia divides into several sections, beginning with a toccata-like opening, followed by an expressive recitative-like section. Those two elements are combined in the third section. The fugue begins with a permutation of Bach's musical signature A-B-H-C, ($B=B^b$, $H=B^{\sharp}$). It develops in a more rhapsodic, improvisatory manner, tying it more closely to the fantasia concept. Its extraordinary harmonic content presents many striking passages. The emotional intensity of this work has lent it a popularity with pianists as well as harpsichordists.

John Hajdu Heyer

E. Nakamichi Foundation Recital Series - Monday Organ Recital

July 15, 22, 29, 2:30 p.m.

Intermezzo No.3
The Monday Organ Recital

Carmel Mission Basilica

John Butt, *organ*

- I. Prelude and Fugue in C Major, BWV 547 Johann Sebastian Bach
1685 - 1750
- II. Three settings of *Nun komm' der Heiden Heiland* J.S. Bach
(Now come thou Savior of the nations)
from the *Eighteen Chorales*, BWV 659 - 661
- III. Trio Sonata No. 2 in C Minor, BWV 526 J.S. Bach
Vivace
Largo
Allegro
- IV. *Herzlich thut mich verlangen*, BWV 727 J.S. Bach
(Passion Chorale)
- V. Concerto in C Major, after Vivaldi, BWV 594 Bach/Vivaldi
(Allegro)
Adagio
Allegro
- VI. Two settings of *Herzlich thut mich verlangen*, Op. 122, 9-10 Johannes Brahms
1833 - 1897
- VII. Prelude and Fugue in B Major, Op. 7, No. 1 Marcel Dupré
1886 - 1971

This recital will be delay broadcast on KUSP-FM 88.9 on Monday, July 22 at 10:00 a.m.

E. Nakamichi Foundation Recital Series - Monday Organ Recital

Program Notes

I. Prelude and Fugue in C Major

Bach

This one of Bach's sunniest organ works, characterized by its swinging meter and ostinato pedal. The detail and variety of figuration recall one of the elaborately scored vocal works, such as the Sanctus that eventually became integrated into the *Mass in B Minor*. The fugue, one of Bach's most "learned," is remarkably cumulative, with the pedals reserved for the later entries (playing twice as slowly as the other voices). All the contrapuntal tricks are geared toward the overall pacing and drama of the piece, and intense chromaticism also contributes to the tension of latter sections. Quite unusually, the prelude and fugue seem to be designed as a pair, both employing dramatic rests just before the final cadences. Many an audience has been caught talking by these surprising rhetorical moments, so beware!

II. Three settings

Bach

In the last decade of his life, Bach seems to have taken a collection of chorale preludes from the Weimar years, over thirty years before, and copied them into a new manuscript with many embellishments and improvements. The comparison of the two versions is instructive in showing the development of Bach's compositional priorities and also his skill at adapting and (generally) enlarging earlier pieces. The three settings of the Advent chorale, *Nun komm' der Heiden Heiland*, display three entirely different ways of treating a chorale: first as an expressive aria, in which the original melody is elaborated almost beyond recognition. The pathos and expressiveness of this setting may relate to the austerity and penitence associated with the Advent season. The second setting is a trio, with the ornamented chorale in the uppermost voice. The two lower parts could easily have been written for cellos or violas da gamba, so that the piece shows off the organ in a truly "instrumental" light. The final setting is the most imposing, a brilliant fugal movement with the melody in the lowest part, in long notes. This obviously belongs to the traditional fugal repertory of the organ, but the dramatic sequence of events owes much to the various textured and representational genres of Bach's age. It rounds off the set with a sense of expectation and excitement that clearly represents another side of the Advent message.

III. Trio Sonata No. 2 in C Minor

Bach

While the C Major Concerto, heard later in this program, represents literal transcription of the large "public" genre of concerto, the C Minor Sonata, BWV 526 represents the organ's assimilation of the chamber, trio-sonata genre (over a decade later than the concerto). Quite possibly, at least some of the movements may have originated as trios for separate instruments: the manuscript of the first move-

ment evidences a certain amount of rewriting and extension. This movement emphasizes the euphony achievable between the two upper voices, with its opening ritornello in thirds. However, later the texture becomes more imitative with a follow-the-leader canonic section before the final ritornello. Throughout, Bach encourages the listener to expect the next appearance of the ritornello, usually thwarting those expectations until the very last movement.

The second movement is much more relaxed, an intertwining of the two melody voices over a gently moving bass, with a great emphasis on soothing paired-note figures. The sonata closes with an ambitious amalgam of common formal procedures: first a three-part fugue, complete with episodes and expositions; secondly, on a larger scale, a ritornello form based on the entries of the fugue subject; thirdly a piece with a contrasting subject or character, first heard as an episode for the fugue, but clearly developed in its own right; and finally a modified *da capo* form, with a substantial return of the opening material. One senses a beautifully worked-out, perhaps proportional, scheme, but Bach never sacrifices the sheer exuberance of the piece, teasing the listener with seemingly new surprises from beginning to end.

IV. *Herzlich thut mich verlangen*

Bach

The penitential chorale *Herzlich thut mich verlangen nach einem sel'gen End* ("Let me sincerely long for a blessed end") first appeared in a 1601 publication by the German composer Hans Leo Hassler. Better known in English by the text "O sacred head, now wounded," the chorale's use in Bach's Passions has led it to be known simply as the "Passion Chorale." This deeply moving organ setting by Bach, probably from his Weimar period (1708-17), is characterized by its intensity of mood and its expressive, broken phrasing.

V. Concerto in C Major

Bach/Vivaldi

What makes Bach's organ music the best complement the instrument has ever received is its successful incorporation of musical styles and idioms from other instrumental media. Most important in this regard are string textures and the associated forms of concerto and sonata. The C Major Concerto, after Vivaldi, is perhaps the most daring of his transcriptions, undertaken in the Weimar years (c. 1713-15). This is one of the most virtuosic and "violinistic" of Vivaldi's concertos, and Bach makes very few concessions to the organ style and technique. Virtually all the fast passage work is preserved and indeed, the texture is amplified in places, following motivic leads that Vivaldi would have considered fruitless.

Bach seems to have had access to the manuscript (rather than published) transmission of this work, since he incorporates *in toto* the stunning cadenza in the final move-

E. Nakamichi Foundation Recital Series - Monday Organ Recital

ment. This extends well beyond the proportions set up by the movement and, with its interminable sequential repetition, represents the closest that Vivaldi (and Bach) ever got to minimalism; the texture is as mesmerizing as it is scintillating. Undoubtedly this transcription from violin to organ must have inspired Bach to write the extraordinary cadenza to Brandenburg Concerto No. 5, his first "true" keyboard concerto, composed only a few years later.

VI. Two settings of *Herzlich thut mich verlangen*

Brahms

Johannes Brahms' Eleven Chorale Preludes date from the last year of his life, and represent his largest body of pieces for organ. He seems to have reserved a particularly conservative style for the instrument, one that is strongly immersed in the chorale settings of Bach. There is a close similarity between Bach's own, relatively simple organ setting of *Herzlich thut* and Brahms' first setting, which is basically a motivically developed rendering of each line of the chorale in sequence. However, in the second setting (undoubtedly influenced both by Bach's *St. Matthew Passion* and the prelude on *Ich ruf, zu dir, Herr Jesu Christ*) there are some characteristically Brahmsian touches:

triple grouping of notes within a quadruple division of the beat; extensive pedal points (strongly reminiscent of the first movement of the Third Violin Sonata, Op. 108).

VII. Prelude and Fugue in B Major

Dupré

Marcel Dupré, the organ teacher of Olivier Messiaen, was one of the foremost virtuosi of his day, around whom a whole school of playing evolved. His three preludes and fugues of 1920 show that he was influenced both by the harmonic language of Fauré and Debussy and the contrapuntal integrity of neo-classicism. However, they still sound as a part of the French romantic organ tradition. The B Major Prelude is a jagged toccata (following the models of Widor and Vierne), based on fourths and the interchange between manuals and pedals. The fugue is an angular development of the Bachian model, with a bell-like, pentatonic flavor. Most impressive is perhaps Dupré's rhythmic control, creating exciting cross-rhythms and a stunning intensification toward the end. Here is the work of an organist steeped in the fugal writing of Bach, yet able to adapt much of Bach's contrapuntal flair to a modernist harmonic idiom.

John Butt

E. Nakamichi Foundation Recital Series - Tuesday Recital

July 19, 26, August 2

Intermezzo No. 4 The Tuesday Recital

All Saints Church, Dolores and 9th, Carmel

The Waves of Italy on German Shores: Schütz and his Contemporaries

- I. Italian Madrigals (1611) Heinrich Schütz
Ride la primavera (Spring laughs), SWV 7 1585 - 1672
Fuggi, fuggi, o mio core! (Flee, flee, O my heart!), SWV 8
Feritevi, ferite (Wound one another), SWV 9
- II. The Nightwatchman Heinrich Ignaz Franz von Biber 1664 - 1704
Serenada
Allamanda
Aria
Ciacona
Gavotte
Retirada
- III. Secular Songs Schütz
Liebster, sagt in süßem Schmerzen
(Beloved, tell me in sweet pain), SWV 441 (1627-32)
Klaglied (Elegy on the death of his wife, Magdalena), SWV 501 (1625)
Vier Hirtinnen (Four Shepherdesses), SWV Anh. 1 (1615-20)
- IV. The Fencing School Johann Heinrich Schmelzer c.1620 - 1680
Aria I
Aria II
Sarabande
Courente
Fencing School
"Bader" aria

E. Nakamichi Foundation Recital Series - Tuesday Recital

V. Sacred Vocal Works Schütz

- O quam tu pulchra es* (O how lovely art thou), SWV 265
(*Symphoniae sacrae*, 1629)
Der Herr ist gross (The Lord is great), SWV 286
(*Kleiner geistlichen Concerten*, 1636)
O hilf, Christe, Gottes Sohn (O help us, Christ, thou Son of God)
(Final chorus of the *St. John Passion*, SWV 481, 1661)
Ave Maria, gratia plena (Hail, Mary, Full of Grace) SWV 334
(*Kleiner geistlichen Concerten*, 1639)

Catherine McCord Larsen, Martha Cowan, *sopranos*
Brian Vaughn, *countertenor*
Scott Whitaker, *tenor*
David Newman, *baritone*

Carla Moore, Cynthia Albers, *violins*
Stephanie Railsback, *viola*
David Starkweather, *cello*
Kristin Zoernig, *bass*
Thomas Annand, *harpsichord*

This concert will be delay broadcast on KUSP-FM 88.9 Tuesday, July 25 10:00 a.m.

E. Nakamichi Foundation Recital Series - Tuesday Recital

Program Notes

I. Italian Madrigals

Schütz

The musical eloquence of J.S. Bach is inconceivable without the influence of the musical vocabulary established by his German predecessors, especially the towering genius of Heinrich Schütz. Born a century earlier than Bach, Schütz was the greatest German composer of the 17th century, whose cosmopolitan taste and international reputation transplanted the Italianate style we now know as "Baroque" to German soil. His long career as composer to the Saxon court in Dresden and his prolific output defined the musical style of Protestant Germany, a pervasive influence in the Saxon courts and cities which Bach was to serve a century later.

The vocal portion of this program is a brief biographical summary of Schütz's distinguished career. The first group of madrigals come from his first publication in 1611, after a three-year sojourn in Venice to study with the renowned organist Giovanni Gabrieli. These madrigals, settings of dramatic texts by Ciambattista Marino, reflect the priorities of the "new practice" championed by Monteverdi, in which music becomes the servant of the words. Florid passagework depicts the laughter of spring and the fleeing heart, garrulous triads trumpets the battlefields of love, and pungent suspended dissonances portray the wrenching anguish of broken hearts.

Bruce Lamott

II. The Nightwatchman

Biber

Composer Heinrich Ignaz Franz von Biber hailed from Bohemia but spent most of his life at the court of the Archbishop of Salzburg, rising from a humble position to that of high steward and musical director. He was one of the outstanding violin virtuosos of the seventeenth century, and was an excellent composer.

He composed mainly for his own instrument. His sonatas for violin and clavier and his sonatas for solo violin with continuo are well constructed and of considerable technical difficulty. They show development of the violin's resources, especially the use of *scordatura* (abnormal tuning for special effects). His most famous works are the *15 Mystery Sonatas* on events in the life of Mary, and his *Passacaglia in G Minor* for unaccompanied violin. He also composed chamber works, concerti, and a few stage works.

His *Serenada for Strings, Continuo and Bass Voice* reflects the inventiveness and wide variety that characterize Biber's music. Its title page carries the inscription:

The Serenada, Allemanda, Aria, Gavotte, Retirada are not to be repeated from the beginning like some

other ballets one often performs. A good number of instruments should be used...In the Ciacona the night watchman appears to call the hours as is customary at this time. And the other instruments are all played without bows like the lute; also in the Gavotte, the violin under the arm sounds well.

John Hajdu Heyer

III. Secular Songs

Schütz

Schütz applied the new attention to language and rhetoric to his native German as well. *Liebster, sagt* alternates intertwining violin interludes, called ritornelli, with verses of playful sensuality, all over the foundation of a repeated walking bass line. In sharp contrast, the poignantly austere lament, written on the death of his wife Magdalena in 1625 after six happy years of marriage, uses classical imagery corresponding to that used in her funeral oration. This sad event, Schütz confesses in a preface two years later, caused him to "bring to a halt such other work as I was engaged in" and to undertake publication of a little psalter "so that I could draw greater comfort from it in my sorrow." He remained a widower for the rest of his life, nearly fifty years. The unusual four-part madrigal pastorella, "written in happier times," *Vier Hirtinnen*, tells a charming love story of Coridon and the jealous rivalry for his affections by four shepherdesses; the sharply delineated characterization makes us regret all the more that Schütz's opera, *Dafne* (1627), is lost.

Bruce Lamott

IV. The Fencing School

Schmelzer

Johann Heinrich Schmelzer, one of most important musicians at the seventeenth-century Habsburg court, produced a wide range of works, but was most influential as a composer of instrumental music, particularly ballets suites and chamber music. He composed practically all the ballet music for the Italian operas performed in Vienna in the second half of the century. Schmelzer served as Kapellmeister of the imperial court briefly, from late 1679 until his death from the plague in March 1680.

His ballet *Fechtschuel* (*The Fencing School*) presents a series of dances seemingly related to the concept of fencing. The sarabande at this time was a quick dance, unlike the later sarabande as composed by Bach. The actual duel occurs in the fifth movement. The final movement characterizes the loser's mood as his wounds are dressed. (A "bader" was a barber-surgeon.)

John Hajdu Heyer

E. Nakamichi Foundation Recital Series - Tuesday Recital

V. Sacred Vocal Works

The selection of sacred vocal works heard here spans a thirty-year period, and demonstrates the composer's facility with Scriptural exegesis as well as his use of instruments to illuminate the text. *O quam tu pulchra es* uses a double dialogue of two voices and two violins to elaborate the love poetry of The Song of Solomon. The simplicity of the

Schütz

"little sacred concerto" *Der Herr ist gross* reflects the privations of the Thirty Years War, in which the arts, Schütz writes, "are suppressed by force of arms and trodden in the mud." And in the final chorus of his *St. John Passion*, the 81-year-old composer austere sets a text that would find its place again in a more celebrated and theatrical *St. John Passion* a half-century later.

Bruce Lamott



Bernie Heinrichs, principal oboist, and Robin Carlson, flutist, arrive for a performance.

E. Nakamichi Foundation Recital Series - Wednesday Recital

July 17, 24, 31, 2:30 p.m.

Intermezzo No. 5

Music for the Sun King

- I. *Ouverture from Alcione* **Marin Marais**
1656 - 1728
- II. *Le Parnasse, or L'apothéose de Corelli* **François Couperin**
Grande Sonate en Trio c.1626 - 1661 1668 - 1733
- Corelli au pied du Parnasse...* (gravement)
Corelli, charmé... (gayement)
Corelli buvant à la Source d'Hypocrène... (modérément)
Enthousiasme de Corelli... (vivement)
Corelli... s'endort (tres doux)
Les muses reveillent Corelli (vivement)
Remerciement de Corelli... (gayement)
- Samela Beasom, *narrator*
- III. *Sonata in D Major for Violin and Continuo, Op. 9, No. 3* **Jean-Marie Leclair**
Andante 1697 - 1764
Allegro
Sarabanda
Tambourin
- IV. *Concerto No. 1 in G Major, "Paris Quartet"* **Georg Philipp Telemann**
Grave-allegro 1681 - 1767
Largo-presto
Allegro
- V. *Chaconne from Amadis* **Jean-Baptiste Lully**
1632 - 1687
- Cynthia Roberts, Carla Moore, *violins*
George Thomson, Meg Eldridge, *violas*
Allan Whear, *cello*; Robin Carlson, *flute*
Monica Johnson, *oboe*
Britt Hebert, *bassoon*
Thomas Annand, *harpsichord*
- Samela Beasom, *soprano*; Nadia Smelser, *alto*;
Allen Townsend, *tenor*; Mark Beasom, *bass*

This recital will be delay broadcast on KUSP-FM 88.9 on Monday, July 29 at 7:00 p.m.

E. Nakamichi Foundation Recital Series - Wednesday Recital

Program Notes

I. Overture from *Alcione*

Marais

Marin Marais was the most celebrated virtuoso of the viola da gamba in his time. He studied with Lully and, from 1685, played in the French royal orchestra. With Pascal Colasse he directed the orchestra of the Royal Academy of Music. He composed several operas of which *Alcione* of 1706 was the most successful. He wrote no independent orchestra suites, but put suites together from his operas as is the case with the suite from *Alcione*, which opens with this movement in the dotted rhythm characteristic of the French overture.

II. *l'Apothèose de Corelli*

Couperin

Couperin composed his trio sonata titled *l'Apothèose de Corelli* in 1722, dedicating the work to the deceased Italian composer, whose works he greatly admired. The seven-movement work received instant acclaim, but it opened the French master to criticism from the conservative musical press, who charged him with possession of "a dangerous partiality for Italianism." Couperin modeled the work on the Italian *sonata da chiesa* (church sonata) form, adapting it to his own style and French musical tastes. The composer's commentary sketches the poetic program of the seven individual movements.

1. At the foothill of Parnassus, Corelli invokes the Muses to accept him in their company.
2. Corelli, pleased by the kind reception accorded to him, rejoices. Then he advances with the Muses.
3. While Corelli drinks from the Hippocrene spring, his retinue continues on its journey.
4. Corelli's excitement caused by the waters of the spring.
5. Corelli falls asleep, and the muses play softly to him.
6. The Muses awaken Corelli and assign him a place at the side of Apollo
7. Corelli's thanksgiving.

III. Sonata in D Major

Leclair

Jean-Marie Leclair, generally considered the founder of the French violin school, was born in Lyon and first worked in Turin as a ballet master and composer. In 1728 he moved to Paris, where he quickly developed a reputation for his violin playing. He was murdered late one evening as he was coming home, probably by a nephew with whom he had had a falling out, in Paris in 1764. During his career Leclair published four collections of violin sonatas, with twelve sonatas in each set. In those sonatas Leclair modified the Corellian sonata style to accommodate French taste, and in doing so he imbued the Italian sonata style

with elements drawn from the dance style developed in the music of Lully. Through his sonatas and concertos Leclair established himself as the first great figure of the French violin tradition.

IV. Paris Quartet

Telemann

The political and cultural dominance of France in the early eighteenth century led to the powerful influence of French taste on music in Germany. Georg Philipp Telemann, like Bach, composed music in a variety of national styles including an abundance of works in the French style. His Paris Quartets, composed in 1733 for various combinations of instruments, are actually suites of dance movements following a prelude. The energetic Telemann was also active as a publisher. He issued 43 collections of his music (from pewter plates that he himself engraved), including his *Nouveaux Quatuors*, which he composed in 1733 and published in Paris in 1738. The quartets, viewed by the French public as novel and unique, had become so popular that Telemann had to take measures to guard against their piracy. Upon his trip in to Paris 1737 he immediately secured the necessary privilege and issued his own editions. Whatever he had lost in revenue, however, he made up in popular acclaim from this trip. His music was well received both at court and in public concerts, and his sales must have been good. Despite his efforts, further pirated editions of his music continued to be issued in Paris in the 1740s.

V. Chaconne from *Amadis*

Lully

It was a strange twist of fate that led the Italian-born Giovanni Battista Lully to become the most powerful musician in France, to the extent that from 1662 until his death he completely controlled French court music. His "French" style of composition was imitated throughout Europe. Born of Italian parents, Lully gallicized his name when he became a naturalized Frenchman. He was a man of insatiable ambition whose rise from violinist in Louis XIV's court band was meteoric and was accomplished by brazen and merciless intrigue. By 1674 no opera could be performed anywhere in France without Lully's permission. From 1672 until the time of his death he worked with the librettist Philippe Quinault on operatic and ballet works varying from the classical *Atys* (1676) and *Isis* (1677) to the heroic *Roland* (1685) and the pastoral *Le Temple de la paix* (1685). Lully died of an infected wound in his foot caused by his long conducting staff used during a rehearsal, the victim of an occupational hazard.

Lully liked to use the chaconne as an important musical tool, particularly in his later operas. *Amadis* was composed in 1684, three years before the composer's death. The chaconne comes from the final scene of the opera.

John Hajdu Heyer

E. Nakamichi Foundation Recital Series - Thursday Recital

July 18, 25, August 1, 2:30 p.m.

Intermezzo No. 6
The Thursday Recital
Carmel Mission Basilica

Celestial Beauty in the Mission

Rosa Lamoreaux, *soprano*
Wolfgang Basch, *trumpet*; John Butt, *organ*

- I. Suite for Trumpet and Organ, *La Noce Champêtre* Jean Hotteterre
(The Rustic Wedding) 1648 - 1732
Marche
Sarabande
Bourrée
Menuet - Passepied - Menuet
Contredanse
Cotillion
Le Coucher
- II. from *Premier Livre d'Orgue* Nicolas de Grigny
Recit de Tierce en taille 1672 - 1703
Basse de Trompette ou de Cremorne
- III. Four arias for soprano, trumpet and organ Alessandro Scarlatti
Con voce festiva (With festive voice) 1660 - 1725
In terra la guerra (War on the earth)
Rompe sprezza (Break and scatter)
Farò la vendetta (I will have vengeance)
- IV. *Tiento de batalla de 8 tono* Juan Cabanilles
1644 - 1712
- V. "Let the Bright Seraphim" from *Samson* George Frideric Handel
(aria for soprano, trumpet and organ) 1685 - 1759
- VI. *Concert Calotin* for trumpet and organ Louis-Antoine Dornel
Ouverture 1680 - 1756
Marche des Vestales
Marche des Evaporés - Les Turlupins - Marche
Sarabande
Loure
Chaconne
- VII. *Exulta filia Sion* for soprano and organ (Rejoice, O daughter of Zion) Claudio Monteverdi
1567 - 1643
- VIII. Fugue on the *Magnificat*, BWV 733 Johann Sebastian Bach
1685 - 1750
- IX. *Vaga Cintia*, aria for soprano, trumpet and organ A. Scarlatti

This recital will be delay broadcast on KUSP-FM 88.9 Wednesday, July 31 at 7:00 p.m.

E. Nakamichi Foundation Recital Series - Thursday Recital

Program Notes

I. Suite for Trumpet and Organ

Hotteterre

The Hotteterre family held a great reputation in the seventeenth and eighteenth centuries for their work as woodwind instrument makers, instrumentalists at the French court, and composers. Among the more accomplished of these was Jean Hotteterre, not to be confused with his more famous cousin Jacques. Around 1700 Jean published a 24-movement suite for musette and continuo; the musette was a type of bagpipe popular with French aristocrats for its supposed evocation of the rustic joys of pastoral life. Hotteterre's suite artfully depicts all the various aspects of a country wedding. The movements heard here have been extracted from the suite and arranged for trumpet, for which they seem ideally suited.

II. from *Premier Livre d'Orgue*

de Grigny

Nicholas de Grigny followed his father and grandfather in the post of organist at the Cathedral at Reims. As a result, he dwelt outside the sphere of most Parisian organists. He was not well known in his time, but Bach, while at Luneburg in 1703, played him a great complement by copying his *Livre d'Orgue* in its entirety for his own study and use.

III. Four Arias

Scarlatti

Alessandro Scarlatti, father of Bach's contemporary Domenico Scarlatti, enjoyed a successful career as a composer. He is chiefly remembered for his operas, in which he established the form of the Italian overture (i.e., the opera overture in three sections, allegro-adagio-allegro), which was a forerunner of the classical symphony. In addition he was one of the most important figures in the development of classical harmony. His chamber music also shows him to have had a commanding conception of form. More than 600 chamber cantatas from all periods of his life are extant. Today his operas are rarely performed but his excellent arias, drawn from the operas and cantatas, frequently appear in recital programs.

IV. *Tiento de batalla de 8 tono*

Cabanilles

The greatest Spanish organ master of the seventeenth century, Juan Cabanilles, composed prolifically. The high regard in which his music was held is indicated by the wide distribution it received in manuscript copies. *Tiento* means "touch," and the pieces titled *Tiento* resembled what the Germans would have called Recercars, Fantasias, or Toccatas. Cabanilles composed 200 such pieces. Several of these are called "batalla" and represent the hubbub of a battle.

V. "Let the Bright Seraphim"

Handel

Handel composed *Samson* in 1742 just after *Messiah*, taking his libretto from Milton rather than from the Old Testament. *Samson* has a strong operatic flavor and was greeted with enormous success — even more so than *Messiah*, which was not fully appreciated in London until later. "Let the Bright Seraphim" offers good evidence for the appreciation the oratorio received from its first audience.

VI. *Concert Calotin*

Dornel

Louis-Antoine Dornel served as organist at the church of the Madeleine in Paris and later for the Abbey of Ste. Geneviève. In 1725 he became *maître de musique* to the Académie Française, but he lost this post, the victim of an intrigue, in 1742. His activities in his last years are obscure. Despite his primary career as a church musician, most of his sacred music is lost. The *Concert Calotin* comes from a collection of pieces published in 1723. A *Calotin* in the seventeenth century was a church cleric, hence *Concert Calotin* implies "ecclesiastical music."

VII. *Exulta filia Sion*

Monteverdi

Claudio Monteverdi, the greatest composer of the early Baroque, and the first master of operatic form, worked for the church for much of his career. His importance in the history of sacred music is often undervalued in view of his primacy in the history of opera and his prominence as a madrigal composer. His sacred music, much of it lost, is mostly traditional in the *prima prattica* works (works he composed in the old style), but elsewhere it shows a mixture of traditional and new techniques. Such is the case with the solo motet *Exulta filia Sion*, published in 1629.

VIII. *Fugue on the Magnificat*

Bach

In evaluating and comparing the great virtuosos of the age, Bach's contemporaries rated him as the greatest among them at the organ. He was also renowned as an expert in the field of organ construction. No Bach Festival organ program could be complete without the inclusion of one of Bach's organ works. The *Fugue on the Magnificat* comes from Bach's Weimar years. It presents an assured four-voice fugue of sustained forcefulness and vitality. Its melody, traditionally associated with the Latin text of the *Magnificat*, first appears as the fugue subject in the tenor voice, and later, most impressively, on the pedals.

IX. *Vaga Cintia*

Scarlatti

Please see notes for III. above.

John Hajdu Heyer

E. Nakamichi Foundation Recital Series - Friday Recital

July 19 and 26, 2:30 p.m.

Intermezzo No. 7 The Friday Recital

All Saints Church, Dolores and 9th, Carmel

Baroque d'Amore

- I. **Concerto for Oboe and Strings in D Minor** **Alessandro Marcello**
Andante e spiccato 1684 - 1750
Adagio
Presto
- II. **Trio Sonata for Two Oboes d'Amore and Continuo** **Johann Sebastian Bach**
Andante 1685 - 1750
Allegro moderato (reconstructed by Walter Hindermann)
Adagio
Molt' allegro
- III. **Concerto for Bassoon in E Minor, F. VIII, No. 6** **Antonio Vivaldi**
Allegro poco 1678 - 1741
Andante
Allegro
- IV. **Quintet for Strings in D Major, Op. 29** **Luigi Boccherini**
Allegro moderato 1743 - 1805
Minuetto
Cantabile
Finale: allegro

Bernhard Heinrichs, *oboe, oboe d'amore*
Monica Johnson, *oboe d'amore*
Jesse Read, *bassoon*
David Myford, Lori Ashikawa, *violins*
George Thomson, *viola*
Allan Whear, Paul Rhodes, *cellos*
Warren Long, *bass*
Thomas Annand, *harpsichord*

This recital will be delay broadcast on KUSP-FM 88.9 on Tuesday, July 30 at 7:00 p.m.

E. Nakamichi Foundation Recital Series - Friday Recital

Program Notes

I. Concerto for Oboe and Strings

Marcello

Bach's Italian contemporary Alessandro Marcello came from a wealthy Venetian family. The son of a prominent senator, Marcello composed music, wrote poetry, and painted. His house was an important musical center in which weekly concerts were held. Among regular visitors to Marcello's home were the important composers Tartini, Lotti, and Gasparini. Marcello composed only a small quantity of music, less than his talented younger brother Benedetto, who also composed, and with whom Alessandro is sometimes confused. Of his works, this concerto, which Bach transcribed for keyboard, has held the most lasting place in the modern repertoire. Bach must have been attracted to this work, perhaps inspired particularly by the angular strength of the work's unison opening ritornello, the dreamy, richly harmonized second movement, and the sprightly finale.

II. Trio Sonata for Two Oboes d'Amore

Bach

The trio sonatas stand in a curious relationship to other works of J.S. Bach. The genre held forth as the central instrumental chamber form for the high Baroque, and Bach's meager legacy in this form remains an anomaly in his prodigious catalog of works. The normal Baroque trio sonata employed two identical melody instruments and continuo (hence four players are required — two for the continuo part), but only one authenticated surviving work by J.S. Bach (BWV 1039) adheres to this model. Bach's other two trio sonatas, including the great central movement of *The Musical Offering*, employ varied instruments for the upper two lines.

Bach sought to maximize the value and usefulness of his music. Once composed, if a piece could be retrofitted with new words, or reworked for different instruments, or incorporated in an appropriate place into a larger work, Bach had no reservations about doing so. The changes he made to his own works and those of others in his musical borrowings provides a fascinating study. It only follows then that composers and scholars today would take pleasure in reconstructing lost works, creating new works in the same way Bach himself might have done, and arranging Bach's music for different musical forces. For some reason,

Bach's music seems to respond particularly well to such treatment.

This *Trio Sonata for Two Oboes d'Amore* was reconstructed by Walter Hindermann using material from four of Bach's works, specifically Cantatas 178, 104, 92 and 36. The resulting work follows the traditional mold of the trio sonata and produces a completely believable new Bach chamber piece.

III. Concerto for Bassoon

Vivaldi

When Vivaldi began writing concertos, the bassoon was hardly recognized as a solo instrument, but was usually employed to support the bass line or to lend color to dramatic passages in operas. Vivaldi was quick to recognize the potential of the instrument in a solo capacity. Bassoonists will be forever grateful to Vivaldi for his 39 solo concertos for bassoon, and his many chamber concertos that also employ bassoon. Vivaldi treats the instrument with remarkable ease and familiarity, probably reflecting the high level of performance he experienced in the Venetian musical environment. The bassoon's idiom is modeled on that of the violin: arpeggios, rapid scales, Alberti figurations, and leaps spanning almost the entire range of the instrument are found in Vivaldi's concertos.

For more information regarding Vivaldi's concerto writing, see Thursday evening's program notes.

IV. Quintet in D Major

Boccherini

Composer and virtuosic cellist Luigi Boccherini wrote more than 300 chamber works, almost all of them for ensembles including the cello. This cello quintet is one of the more than one hundred string quintets that he wrote. Despite his remarkable originality and lyric gifts, Boccherini's style never fully assimilated the Viennese sonata concept as did his contemporaries Mozart and Haydn. His development sections tend to lack the tension we have grown to expect in sonata form, and thus his works, despite their charm and virtuosic qualities, have fallen into neglect. This quintet reflects the composer's fine lyric sense, along with his idiomatic grasp of the string instruments, particularly the cello.

John Hajdu Heyer

E. Nakamichi Foundation Recital Series - Friday Recital

August 2 only, 2:30 p.m.

THE VIRGINIA BEST ADAMS MASTER CLASS SHOWCASE CONCERT

1996 Adams Fellows

Twyla Whittaker, *soprano* Matthew White, *countertenor*
Robert McPherson, *tenor* David Paul Meyer, *baritone*

with

Robin Carlson, *flute*; Monica Johnson, *oboe, oboe d'amore*
Lori Ashikawa and Mary Manning, *violins*
Meg Eldridge, *viola*; David Starkweather, *cello*
Daniel Lockert, *harpsichord, organ*

- Falsa immagine* (from *Ottone*) George Frideric Handel
Ms. Whittaker, Mr. Rhodes, Mr. Lockert 1685 - 1759
- Draw near, you lovers* Henry Purcell
Mr. Meyer, Mr. Rhodes, Mr. Lockert 1659 - 1695
- Das Blut, so meine Schuld durchstreicht* Johann Sebastian Bach
(from Cantata BWV 78, *Jesu, der du meine Seele*) 1685 - 1750
Mr. McPherson, Ms. Carlson, Mr. Rhodes, Mr. Lockert
- Splenda l'alba in oriente* Handel
aria: *Splenda l'alba in oriente*
recitative: *Tu, armonica Cecilia*
aria: *La virtute è un vero nume*
Mr. White, Ms. Carlson, Ms. Johnson, Ms. Ashikawa,
Mr. Myford, Mr. Thompson, Mr. Rhodes, Mr. Lockert
- Nasce al bosco* (from *Enzio*) Handel
Mr. Meyer, Ms. Carlson, Ms. Johnson,
Mr. Myford, Mr. Rhodes, Mr. Lockert
- Waft her, angels, through the skies* (from *Jephtha*) Handel
Mr. McPherson, Ms. Ashikawa, Mr. Myford,
Mr. Thompson, Mr. Rhodes, Mr. Lockert
- Spielet, Ihr beseelte Lieder* (from Cantata BWV 210, *O holder Tag, erwünschte Zeit*) J.S. Bach
Ms. Whittaker, Ms. Johnson, Ms. Ashikawa, Mr. Myford,
Mr. Thompson, Mr. Rhodes, Mr. Lockert
- Herr, gib dass ich dein Ehre* (from Cantata BWV 107, *Was willst du dich betrüben*) J.S. Bach
Full Ensemble

This recital is the final event of the 1996 Adams Vocal Master Class.

*The Carmel Bach Festival expresses its gratitude to the Carmel Presbyterian Church
for graciously providing facilities for the Adams Master Class working sessions,
Noon to 2:00 p.m. on July 15, 17, 22, 24, 29 and 31.*

Bach's Tops 1996

In memory of Fidel Sevilla

Thursday, July 25, Hartnell College, Salinas
Thursday, August 1, Oldemeyer Center, Seaside
7:30 p.m.

J.S. Bach & Sons

- I. Overture to *La Calamità* Johann Christian Bach
1735 - 1782
- II. Adagio and Fugue in D Minor, F. 65 Wilhelm Friedemann Bach
1710 - 1784
- III. The Broom of Cowdenknows J.C. Bach
- IV. Allegretto con variazioni Johann Christoph Friedrich Bach
Ab vous dirai-je, maman 1732 - 1795
Thomas Annand, *harpsichord*
- V. Flute Concert in D Minor, H. 426 Carl Philipp Emanuel Bach
Allegro 1714 - 1788
Un poco andante
Allegro di molto
Robin Carlson, *flute*
- VI. Cantata BWV 212, "Peasant Cantata" Johann Sebastian Bach
Mer habn en neue Oberkeet 1685 - 1750
Mary Ellen Callahan, *soprano*
Donald Wilkinson, *baritone*
Loren Tayerle, *French horn*

Members of the Festival Orchestra
Bruce Lamott, *conductor*

Bach to the Future programs are selected from the repertoire above.

Bach to the Future 1996
Natividad Elementary School, Salinas, Thursday, July 25, 9 a.m.
Sunset Center, July 25, 12:30 p.m.
Kamman School, Salinas, Thursday, August 1, 9 a.m.

Artists and program subject to change.

Fidel Grossman Sevilla was violist and orchestra manager for the Carmel Bach Festival from 1965 until his death in 1995. He was dedicated to musical education and outreach, and a fund has been established to honor him by providing support for this program.

Donations to:
The Fidel Sevilla Fund for Education and Outreach
Carmel Bach Festival
P.O. Box 575
Carmel, CA 93921

Bach's Tops and Bach to the Future are supported in part by the Mozart Society of California

Carmel Bach Festival Free Events

July 13 - August 4

The Sandor Salgo Lecture Series
Carpenter Hall, Sunset Center, Admission Free

Saturdays, July 13, 20, 27, 2 p.m.

"Bach in Perspective: A Festival Preview" Dr. Bruce Lamott

Sundays, July 14, 21, 28, 1 p.m.

"The St. John Passion: Bach's Greatest Opera" Dr. John Butt

Tuesdays, July 16, 23, 30, 10:30 a.m.

"Court and City: The Life and Times of Joseph Haydn" Dr. Wye J. Allenbrook

Wednesdays, July 17, 24, 31, 10:30 a.m.

"Song of Songs: Bach's Music about Music" Dr. Clifford Cranna

Performance Panels, Thursday, July 18, 4 p.m.
Thursdays, July 25 and August 1, 10:30 a.m.

"Singing in Style: Changing Voices to Suit the Repertoire" Dr. Stanley Engebretson, *moderator*
with Festival artists

Facing the Music

Informal, Pre-Concert Talks, Admission Free
Carpenter Hall, Sunset Center, 7 p.m. Saturdays, Tuesdays, Fridays
Members of the Company

Stadtpeifer: Brass Quartet Music

Music in the Open Air; Upper Terrace, Sunset Theater
Saturdays, Tuesdays, Thursdays, Fridays, 7:30 p.m.; Sundays 1:30 p.m.
Wednesdays, 8:30 p.m. at Carmel Mission Basilica (orchestra horns)

Virginia Best Adams Master Class Working Sessions

Open to the Public, Admission Free
Carmel Presbyterian Church, Southeast Corner Junipero and Ocean
Mondays and Wednesdays, July 15 & 17, 22 & 24, July 29 & 31, noon until 2 p.m.

Wallfisch String Master Class Working Sessions

Open to the Public, Admission Free
July 29 ONLY, 2:30 - 5:30, All Saints Church, Dolores & 9th

Open Working Rehearsals

Sunset Theater, Admission Free
Thursday, July 4, 10 a.m. - Haydn Nelson Mass
Sunday, July 7, 7 p.m. - Nelson Mass
Friday, July 12, 10 a.m. - Brandenburg No. 2; Sinfonia Concertante
Monday, July 15, 10 a.m. - Haydn program
Tuesday, July 16, 10 a.m. - Haydn program
Wednesday, July 17, 10 a.m. - Carmel Mission Basilica Dress Rehearsal

Bach's Tops

J.S. Bach & Sons
July 25, 7:30 p.m., Western Stage, Hartnell College, Salinas, Admission Free
August 1, 7:30 p.m., Oldemeyer Center, Seaside, Admission Free

Bach to the Future

A Concert for Young Listeners
July 25, 9 a.m., Natividad Elementary School, Salinas
July 25, 12:30 Sunset Theater, Carmel
August 1, 9 a.m., Kammen School, Salinas

Johann Sebastian Bach Golden Chair -to honor Maestro and Priscilla Salgo-

*An endowment fund has been established to honor Maestro and Priscilla Salgo
for their thirty-six years of devotion to the Carmel Bach Festival.
Many musicians and patrons have donated to this endowment fund
and have sent notes of thanks to the Maestro and Priscilla.*

*Donations of any amount may be sent
with an accompanying note to the Maestro c/o
Carmel Bach Festival, P.O. Box 575, Carmel, CA 93921.*

1996 Donors to the Johann Sebastian Bach Golden Chair

Mrs. Virginia Best Adams
Mary and Ward Alter
Mr. Richard T. Andrews
Jerry and Jo Barton
Alan and Jean Brenner
Mr. and Mrs. Robert Buell
Mr. and Mrs. John W. Buffington
Mr. and Mrs. William A. Burkett
Mr. and Mrs. Theodore Calhoon
Kevin Cartwright and Stephen Eimer
Margot Power and John Clements
Judith N. Colburn
Mr. and Mrs. Richard D. Colburn
Kip Cranna
Mr. and Mrs. John Crossen
Mr. and Mrs. Robert S. Crowder
Joyce Lyon Dahl
Katharine and Ira Deyhimy
Mr. and Mrs. Bruce Dice
Francis and Nancy DuBois
Mrs. Ted Durein
T.C. and Norma Esselstyn
Mr. Davis Factor Jr.
Gail Factor
Mr. and Mrs. Donald Gaver

Mrs. Robert Graham
Mrs. Bruce Grimes
Mr. and Mrs. George N. Hale Jr.
Hugh and Anne Hannon
Steve F. and Mary Lou Harbison
Dr. and Mrs. Robert Hepler
Mrs. Mary Kay Higgins
J. Richard and Etty Huynen
Dr. and Mrs. S. John Ingram
Ms. Patricia A. Jacobs
John and Barbara Jamison
Leda E. Jelinek
Susan Diane Kinloch
David and Jean Leahy
Drs. Don and Rosemary Leake
Carol and Bill Lokke
Mrs. Stephen Moore Lott
Dr. and Mrs. Arnold Manor
Dr. and Mrs. Tag Mansour
Elizabeth Marshall
Mrs. Mark S. Massel
Knox and Carlotta Mellon
Marjorie S. Merwin
James and Juanita Moore
Emile Norman

Nancy Opsata
Caroline and Charles Page
Linda Anderson and Bert Page
Dr. and Mrs. Richard Posthuma
Nancy and Paul Rembert
Lee and Shirley Rosen
Barbara Rupp
Warren & Katharine Schlinger
Foundation
Marilyn Robinson Sevilla
Mr. and Mrs. J. Richard Shooter
Mr. and Mrs. Lawrence Short
Mr. and Mrs. Raymond M. Smith
Ann and Ellis Stephens
W. K. Stewart
Mr. and Mrs. Robert Sullivan Jr.
Ms. Diane Thomas
Mrs. W. Carroll Tornroth
Mr. and Mrs. J. Breck Tostevin
Dr. and Mrs. Robert von Pagenhardt
Mr. and Mrs. Jephtha A. Wade Jr.
Ms. Rosemary J. Waller
Mr. and Mrs. Douglas G. Williams
Dr. and Mrs. Paul Woudenberg

Support the Carmel Bach Festival

The generous support of individuals, corporations and foundations is essential to the continuing tradition of the Carmel Bach Festival. Ticket revenue provides less than half of the funds needed annually. Giving opportunities are described and acknowledged as follows:

ANNUAL SUPPORT

DONOR BENEFITS: Donors receive priority mailing of ticket brochures, special gifts and invitations to special functions honoring musicians and donors.

ANNUAL MUSICIAN'S SUPPORT: Your support provides security to a favorite instrument or voice for one season.

Conductor	\$2,000
Assistant Conductor	\$1,000
Chorale Director	\$1,000
Concertmaster	\$1,000
Associate Concertmaster	\$1,000
Orchestra Principal	\$500
Chorale Leader	\$500
Orchestra Section Member	\$350
Chorale Section Member	\$350
Chorus Member	\$250
Other	\$100

INDIVIDUAL GIVING

Angel	\$5,000 or more
Benefactor	\$2,500 or more
Patron	\$1,000 or more
Guarantor	\$ 750 or more
Sponsor	\$ 500 or more
Sustainer	\$ 250 or more
Supporter	\$ 125 or more
Donor	\$ 50 or more

ENDOWMENT SUPPORT

ENDOWMENT FUND: Matching contributions, memorials, deferred gifts and bequests are often made directly to the Festival's endowment fund. Interest from the fund provides around 12% of the annual operating budget.

GOLDEN CHAIRS

1987 marked the 50th anniversary of the Carmel Bach Festival. In recognition of that achievement and as a dedication to the next 50 years, the "Golden Chairs" plan was established.

A "Golden Chair" gift is a one-time contribution to the endowment honoring a particular voice or instrument. It ensures your continued recognition as an underwriter of the financial security of the Festival. As you can see below, there are still many openings available.

Conductor's Chair	\$50,000*
Johann Sebastian Bach Chair (<i>see page 89</i>) ...	\$25,000*
Concertmaster's Chair	\$25,000*
Chorale Director's Chair	\$25,000*
Assistant Conductor's Chair	\$25,000
Associate Concertmaster's Chair	\$20,000*
Solo Vocal Chairs	\$20,000
Solo Instrumental Chairs	\$20,000
Principal Chairs	\$15,000
Orchestra Chairs	\$10,000
Chorale Chairs	\$10,000

*Fully Subscribed

PLANNED GIVING: A decision now to make a gift in the future helps ensure that following generations will enjoy the Carmel Bach Festival. Planned gifts can be a bequest in your will, or a "present gift of future interest" in real or other property. You retain the benefits of your property during your lifetime and receive the tax advantages now of an irrevocable gift in the future. You may contact the President or Executive Director for further information.

MATCHING GIFTS: Many businesses encourage their employees and families to be involved in community events. Is your company one of these? A matching gift will multiply the effect of each dollar you contribute.



Friends of the Carmel Bach Festival

Foundations and Corporations

We give special thanks to the following organizations who have given us special support:

The Community Foundation for Monterey County

Dunspaugh-Dalton Foundation

The William and Flora Hewlett Foundation

The E. Nakamichi Foundation

Merrill Lynch & Co. Foundation, Inc.

The Lucile and David Packard Foundation

We also thank:

The Argonaut Charitable Foundation
AT&T Pebble Beach National Pro-Am
Youth Fund

BP America
Carmel Plaza
The Chevron Companies
CIGNA Foundation
ColorAd Printers
DPIC Companies

First National Bank of Central
California
The Ann and Gordon Getty
Foundation
Granite Construction
International Business Machines
The Catherine L. and Robert O.
McMahan Foundation

The Mozart Society of California
Pebble Beach Foundation
The Presser Foundation
Southern California Gas Co.
Stahl Motor Company
Sun Microsystems Foundation
Times Mirror
United Airlines
Upjohn California

Partial funding is also provided by:

California Arts Council Cultural Council for Monterey County
A Cultural Tourism Grant of the Monterey County Travel & Tourism Alliance

1996 Annual Musician's Sponsorship

Assistant Conductor

To honor Bruce Lamott

Mr. and Mrs. Robert Huret

Assistant Concertmaster

Alan and Jean Brenner

To honor Ken Ahrens

Mr. and Mrs. Lin H. Griffith
Nancy and Paul Rembert

Orchestra Principals

Viola

To honor Simon Oswell

June and John Phillips

Cello

To honor Douglas McNames

Donald and Renate-Karin Wunsch

Oboe

To honor Bernhard Heinrichs

Mr. and Mrs. John Crossen
Mr. and Mrs. George N. Hale Jr.
June and John Phillips
Mr. H. Scott Wedgbury
Kai and Anne Woehler

Flute

To honor Damian Bursill-Hall

John Grassi

Bassoon

To honor Jesse Read

Carole Lefcourte
June and John Phillips
Nancy and Paul Rembert

Trumpet

To honor Wolfgang Basch

Betsy and Bob Sullivan

Tenor

To honor David Gordon

Ann Ratcliffe and Julie Kranhold

**To honor David Gordon and
the Virginia Best Adams Fellows**

Betsy and Bob Sullivan

Chorale Leader

To honor Diane Thomas

Jo and Gerald Barton
Nancy and Paul Rembert
Mr. H. Scott Wedgbury

Orchestra and Chorale Members

Annual Harpsichord Sponsor

Dr. and Mrs. Eric G. Comstock

Brass Quartet

Mrs. Geraldine Stewart

To honor Board Member

Leda Jelinek

Ms. Karen Faircloth

Friends of the Carmel Bach Festival

Business Supporters

Stahl Motor Company/
 Mercedes Benz
 Allegro Gourmet Pizzeria
 Ansel Adams Gallery
 Baskin Robbins Ice Cream
Carmel
Monterey
New Monterey
 Big Sur Bottled Water
 Bird of Paradise Catering
 Carmel Crumpet Company
 Carmel Plaza
 Carmel Realty
 Classical KBACH
 ColorAd Printers
 Flowers, Inc.
 Fresh Express
 KUSP-FM
 Lockwood Vineyards
 MontereyNet
 A Moveable Feast
 Pacific Agenda
 Quail Lodge
 San Carlos Agency
 Sentry
 Ventana Vineyards

We have tried our best to make these listings accurate. Please telephone Nana at 624-1521 if we have made any errors in your acknowledgement.

Angels \$5,000 or more

Anonymous
 Mrs. Virginia Best Adams, *Carmel*
 AT&T, *Monterey*
 Mr. and Mrs. Howard Bucquet,
Carmel
 California Arts Council, *Sacramento*
 Kevin Cartwright and
 Stephen Eimer, *Pebble Beach*
 Community Foundation for
 Monterey County, *Monterey*
 Cultural Council for
 Monterey County, *Carmel*
 Dunsbaugh-Dalton Foundation,
Pebble Beach
 The William and Flora
 Hewlett Foundation, *Menlo Park*
 Dr. and Mrs. Herschel H. Loomis, Jr.,
Pebble Beach
 The E. Nakamichi Foundation
 The David and Lucile
 Packard Foundation, *Los Altos*
 AT&T Pebble Beach National
 Pro-Am Youth Fund, *Monterey*
 Carmel Plaza, *Carmel*
 Nancy and Paul Rembert,
Carmel Valley

Lee and Shirley Rosen, *Carmel*
 Warren & Katharine Schlinger
 Foundation, *Pasadena*
 Stahl Motor Company, *Monterey*
 Mr. Lamont Wiltsee, *Carmel*

Benefactor \$2,500 or more

Mary and Ward Alter, *Lafayette*
 Mr. Davis Factor Jr., *Carmel*
 Dr. and Mrs. Arnold H. Gazarian,
Fresno
 The Ann and Gordon Getty
 Foundation, *San Francisco*
 Mr. and Mrs. George N. Hale Jr.,
San Francisco
 Mrs. Mary Kay Higgins, *Carmel*
 Dr. and Mrs. Ralph Landau, *Stanford*
 Knox and Carlotta Mellon, *Riverside*
 The Mozart Society of California
 Merrill Lynch, *New York, NY*
 Merritt Weber Fund

Patron \$1,000 or more

Dr. and Mrs. Basil Allaire, *Carmel*
 Gail and James Andrews, *Los Angeles*
 Argonaut Charitable Foundation,
Los Angeles
 Ms. Doris M. Bachrach, *New York, NY*
 BankAmerica Foundation,
San Francisco
 Jerry and Jo Barton, *Monterey*
 Mrs. Elizabeth Bechtel, *San Francisco*
 Judy and Tom Beckmen,
Pacific Palisades
 Mr. and Mrs. John W. Buffington,
Visalia
 Mr. and Mrs. William A. Burkett,
Pebble Beach
 Stephen Cassidy, *San Francisco*
 Chevron Matching Grant Program,
San Francisco
 Margot Power and John Clements,
Tiburon
 Judith N. Colburn, *Beverly Hills*
 Mr. and Mrs. Richard D. Colburn,
Beverly Hills
 Dr. and Mrs. Eric G. Comstock,
Houston, TX
 Mr. and Mrs. John Crossen, *Carmel*
 Mr. and Mrs. Robert S. Crowder,
Tiburon
 William and Nancy Doolittle, *Carmel*



Friends of the Carmel Bach Festival

Dr. and Mrs. Robert Doyle,
Carmel Valley
DPIC, *Monterey*
Ms. Karen Faircloth, *Oakland*
Nana Faridany, *Carmel Valley*
First National Bank of Central
California, *Carmel*
Mr. Matthew Gerawan, *Miramonte*
Donna Goepfert, *Switzerland*
Dr. and Mrs. Orville Golub,
Los Angeles
John Grassi, *Carmel Valley*
Mrs. Bruce Grimes, *Carmel*
Yvette and John G. Gurley, *Carmel*
Mrs. Peter B. Hawes, *Carmel Valley*
Constance I. Hess, *Carmel*
Leda E. Jelinek, *Pebble Beach*
Susan Key, *Dallas, TX*
Joan D. Manley, *Dillon, CO*
Mrs. Mark S. Massel, *Carmel*
The Catherine L. and Robert O.
McMahan Foundation, *Carmel*
Merrill Lynch, *Carmel*
Mrs. R. H. Morris, *Elk*
Dr. and Mrs. Seeley Mudd
Emile Norman, *Big Sur*
Caroline and Charles Page, *Carmel*
Pebble Beach Company Foundation,
Pebble Beach
John and June Phillips, *Salinas*
The Presser Foundation,
Bryn Maur, PA
Ann Ratcliffe and Julie Kranhold,
Los Gatos
Patricia and Gerard Rivette,
Pebble Beach
Barbara Rupp, *Sunnyvale*
Mr. and Mrs. Charles Schimmel,
Carmel Valley
Mr. and Mrs. J. Richard Shooter,
Carmel
Ann and Ellis Stephens, *Ross*
Mrs. Geraldine Stewart, *Los Altos*
Lavina and Glenn Stinson,
Pebble Beach
Mr. and Mrs. Robert Sullivan Jr.,
Fresno
Jacqueline D. Thompson, *Mill Valley*
Mr. and Mrs. John W. Vail, *Ada, MI*
Mr. and Mrs. Jephtha A. Wade Jr.,
Carmel
Mr. H. Scott Wedgbury, *Sierra Madre*
Michael and Connie Whalen,
Pasadena
Jack R. and Mary Lois Wheatley,
Palo Alto



Dr. and Mrs. Paul Woudenberg,
Pebble Beach
Dr. and Mrs. Wesley Wright,
Menlo Park
Donald and Renate-Karin Wunsch,
Carmel

Guarantor \$750 or more

Arthur H. Bredenbeck,
Half Moon Bay
John and Mary Castagna,
Redondo Beach
Lee S. Cole, *Novato*
Mr. and Mrs. Lin H. Griffith, *Turlock*
John and Barbara Jamison, *Carmel*
Dr. Robert T. A. Knudsen,
San Francisco
Mr. and Mrs. James P. Livingston,
Walnut Creek
Mr. and Mrs. Robert Mulford,
Monterey
Linda Anderson and Bert Page,
Palo Alto
Betsey and Stephen Pearson, *Salinas*
Robert and Nancy Sattler,
Corona Del Mar
Dr. and Mrs. John R. Sper,
Cincinnati, OH
Kai and Anne Woehler, *Carmel Valley*

Sponsor \$500 or more

Anonymous (2)
Dr. and Mrs. Michael Adams, *Fresno*

Dr. Keith F. Anderson, *Carmel*
Carole Berg, *Mill Valley*
Fred A. Birnberg, M.D.,
Corona Del Mar
Bruce and Marilyn Bourbon,
Morgan Hill
Mr. and Mrs. Willard Clark, *Hanford*
Ms. Diane B. de Forest, *Fresno*
Ms. Margaret Dickson and
Mr. Bruce Gitel, *Menlo Park*
Francis and Nancy DuBois, *Davis*
Ms. Susan Watts DuCoeur, *Carmel*
Mr. John Ehrman, *Los Altos*
Lyn and Kent Evans, *Pebble Beach*
Dr. Douglas Farr, *Salinas*
Bruce Galbraith, *Temecula*
Doris and Lawrence Goldberg,
Larkspur
Richard and Rhoda Goldman,
San Francisco
Dr. Daniel Gornel, *Los Angeles*
Mrs. Robert Graham, *El Paso, TX*
Granite Construction Company,
Watsonville, CA
Mr. and Mrs. Howard Hatch,
Sacramento
Mr. and Mrs. Don Hilburn,
Dallas, TX
Mr. and Mrs. Alfred Holzer, *Carmel*
Nancy Jones and Charles Grauling,
Redondo Beach
Dr. M. S. Kalsi, *Houston, TX*
Giselle V. Laurmann, *Carmel*
Donna Levis, *Pound Ridge, NY*
Lockwood Vintners, *Salinas*

Friends of the Carmel Bach Festival



Mr. J. Marino Jr. & Mr. R. Sherrill,
San Francisco
Andy Matsui, *Pebble Beach*
Paul and Lucy Matzger, *San Francisco*
Dr. Patricia McEveney, *Walnut Creek*
Elizabeth Moley, *Saratoga*
James and Juanita Moore, *Sausalito*
Dr. and Mrs. Harding Rees, *Los Gatos*
Ms. Christine Gould Roloff, *Martinez*
Mr. and Mrs. Lawrence Rothrock,
Rancho Palos Verde
Beatrice Saso, *Carmel*
W. K. Stewart, *Carmel*
Dr. and Mrs. J. Garland Stroup,
Sacramento
The Justin Dart Family Foundation,
Pacific Grove
Upjohn California Fund,
Carmel Valley
Mr. and Mrs. Joseph Wandke,
Pebble Beach
Mr. and Mrs. Robert D. Wayne,
Pebble Beach
Bonni and Joel Weinstein, *Carmel*
Mrs. Henry J. Wheeler, *Carmel*

Sustainer \$250 or more

Anonymous
Uvonne Albers, *Burbank*
Ms. Barbara D. Amend, *Carmel*
Cynthia and Richard Anderson,
San Jose
Avco Financial Services, *Costa Mesa*
Margaret M. Becker, *Los Gatos*
Dr. and Mrs. Robert L. Black,
Monterey
Mr. Morton B. Blatt, *Greenbrae*
Patricia K. Cameron, *Upland*
Margery M. and Norman P. Canright,
San Francisco
Carmel-Monterey Travel, *Carmel*
John Carswell, *Redwood City*
John W. Castello, *Carmel*
Steve and Carolyn Conner, *La Mesa*
Mr. and Mrs. Max Cornell, *Marina*
Mr. and Mrs. Eugene B. Davis,
Los Angeles
Andre and Kathryn M. Dermant,
Palo Alto
Katharine and Ira Deyhimy,
Thousand Oaks

Frances Elgan, *Carmel*
Stanley Engebretson, *Fairfax, VA*
Alastair and Moira Fordyce,
Los Gatos
Mr. and Mrs. Robert Foster,
Pebble Beach
Mr. and Mrs. Donald Gaver, *Carmel*
Dr. and Mrs. Morris Gutterman,
Palo Alto
Hugh and Anne Hannon, *Carmel*
Steve F. and Mary Lou Harbison,
Santa Monica
Dr. John Heckenlively, *Culver City*
Mark and Minnie L. Helsley,
Sacramento
Mr. and Mrs. David B. Heyler, Jr.,
Pebble Beach
Mr. and Mrs. Stephen Holman,
Grants Pass, OR
Dexter and Lois Howard, *Torrance*
Mr. and Mrs. James Hull, *Salinas*
Mrs. Irving Janis, *Santa Rosa*
Toni and Lamont Johnson, *Monterey*
Thomas Kehl, M.D., *Monterey*
Ms. Carole Lefcourte, *Bellingham*
Helen K. Lewis, *Pebble Beach*
Wood and Barbara Lockhart,
Sausalito
Mrs. Stephen Moore Lott,
Pebble Beach
Hal and Carol Louchheim, *Atherton*
Mr. and Mrs. Joseph A. Mark, *Carmel*
Elizabeth Marshall, *Carmel*
Ian and Elisabeth McPhail, *Carmel*
Ms. Alexandra Morrow, *Carmel*
John and Nina Morse, *Pebble Beach*
Mrs. Russell Niles, *Carmel*
Dr. Beatrice Nold, *Walnut Creek*
Dr. and Mrs. Robert O'Neill, *Carmel*
Mr. and Mrs. William Petersen,
Carmel
Dr. and Mrs. Richard Posthuma,
Los Angeles
Mr. and Mrs. Richard G. Powell,
New York, NY
Marcia Price, *Salt Lake City, UT*
Mr. and Mrs. Robert Purvis, *Modesto*
Mr. and Mrs. Clyde Roberson,
Monterey
Drs. Jerome and Suellen Rubin,
Carmel
Jean Shuler, *Livermore*
Worth and Janet Summers,
Sacramento
Ms. Diane Thomas, *Glendale*
Dr. and Mrs. George Thorngate IV,
Pebble Beach

Friends of the Carmel Bach Festival

Mary Louise Tomblin, *Carmel*
 Ruthellen and Monte Toole,
Mill Valley
 Mr. and Mrs. J. Breck Tostevin,
Carmel
 Mr. and Mrs. John Varady, *Los Altos*
 Dr. and Mrs. F. C. Wagner, Jr.,
El Macero
 Ms. Rosemary J. Waller,
Cincinnati, OH
 Richard and Shipley Walters, *Davis*
 Arthur and Alice Weiner, *San Mateo*
 Dr. and Mrs. H. Lawrence Wilsey,
Pebble Beach
 Dr. Susan Wynn, *Fort Worth, TX*

Supporter \$125 or more

Joseph and Marjorie Afterman,
San Francisco
 Lee Agajanian, *Whittier*
 Dr. Thomas Alexander, *Carmel*
 Dr. and Mrs. Donald L. Allari,
Los Gatos
 Mr. and Mrs. William S. Anderson,
Pebble Beach
 AT&T Global Information
 Helen and Stanley Bacon, *Van Nuys*
 Charles F. Barrett, *San Francisco*
 Anne F. Best, *Oakland*
 Robin and Linda Boyd, *Carmel*
 Mr. Paul Brooks, *Lincoln Center, MA*
 Mrs. Edna Bullock, *Monterey*
 Mr. Thomas W. Burton,
Newport Beach
 Mr. and Mrs. H. Bruce Byson,
Walnut Creek
 Mr. and Mrs. Alan Caddick,
Los Alamitos
 Robert and Vera Cannon, *Stanford*
 Mr. and Mrs. Paul Carrick, *Aptos*
 Virginia Gnesa Chen, *Stockton*
 Dr. and Mrs. Gilbert W. Cleasby,
San Francisco
 Dr. and Mrs. Michael W. Condie,
Los Altos
 Consolidated Natural Gas,
Pittsburgh, PA
 Thomas and Tracy Coppinger,
Carmel Valley
 Ms. June Z. Cordano, *Carmel*
 Edward and Karin Costello,
Los Angeles
 Tom and Marcia Crandall, *El Cajon*
 Fred and Fritzie Culick, *Altadena*
 Mr. Arthur L. Dahl, *Pacific Grove*
 Dick Dalsemer, *Carmel Valley*

Alan and Janet Davidson,
Washington, DC
 Harry and Alice Davidson, *Los Altos*
 Diane and Robert Davies III,
Carmel Valley
 Joseph and Patricia Digiovanni,
Los Altos
 Ms. Lillian Dinniman, *Carmel*
 Nancy and Hugh Ditzler, Jr.,
Oakland
 Sheila Dixon, *Carmel*
 Ted Driggers, *Boulder Creek, CO*
 Thomas Christie and Joan Dunkel,
Mill Valley
 Mrs. Betty H. Dwyer, *Pebble Beach*
 Thelma Gould Ellison, *Modesto*
 Enid Merle Emerson, *Walnut Creek*
 Gene and Nancy Englund,
Incline Village, NV
 Dr. and Mrs. David Falk,
Palm Springs
 Mr. Roger D. Fee, *San Leandro*

Ralph and Virginia Forst, *Whittier*
 Dr. and Mrs. Arthur Freedman,
Oak Park
 Dr. Allen Freitag, *San Francisco*
 Samuel Joel Gales, *Seaside*
 Mr. and Mrs. Leon Garden, *Monterey*
 Mr. and Mrs. Willard O. Gentry,
Carmel
 Dorothy Good, *Carmel*
 Mr. and Mrs. Gerald Graebe,
Monterey
 Mr. and Mrs. William Griscom,
San Francisco
 Judith Jones Hally, *Pasadena*
 John and Mary Jane Hammerland,
Carmel
 Mr. and Mrs. Joseph M. Handley,
Carmel
 John W. Harbaugh, *Stanford*
 Ms. Hartley and Mr. Anderson,
Berkeley
 Mr. and Mrs. Kenneth Helms,
Monterey



Friends of the Carmel Bach Festival

Galen and Henry Hilgard,
Santa Cruz

P. Lynn Holt, *Piedmont*

Sam and Nancy Hopkins,
Carmel Valley

David C. Howard, *Fairfax*

Alex Hulanicki and Joan Weiner,
Salinas

Karl and Nancy Hutchinson,
Pebble Beach

Marshall and Diane Hydorn, *Carmel*

Mr. and Mrs. James N. Ida, *Palo Alto*

Roger Ide, *Livermore*

Mrs. Mortimer Iger, *Bakersfield*

W. Kent Johns, *Los Gatos*

Dr. Robert M. Johnson,
Sherman Oaks

Bruce and Harriet Johnston,
Pacific Grove

Mr. Clinton Jones, *Tiburon*

Dr. and Mrs. Paul S. Jones, *Atherton*

Col. and Mrs. Percy L. Jones,
Arlington, VA

Richard and Jana Julian, *Goleta*

Ruth L. Kaplan, *Pasadena*

Dr. Burton Karson, *Corona del Mar*

Mr. David Kennedy, *Menlo Park*

James L. McHugh and Rosa

Lamoreaux, *Washington, DC*

Nelda Sexton Lange, *Sunnyvale*

Mr. and Mrs. Norman Graham

Leaper, *San Francisco*

Mr. Paul Emmanuel Lee, *Seaside*

C. Richard and Eunice H. Leef,
Rolling Hills

Peggy and Bob Ley, *Houston, TX*

Judith and Larry Lippman, *Carmel*

Carol and Bill Lokke, *Livermore*

Eleanor E. Maccoby, *Stanford*

Jennifer and Roderick Macleod,
Carmel

Dr. and Mrs. Arnold Manor, *Carmel*

Jayne and Jesse Markel, *San Rafael*

Maj. Gen. and Mrs. Autrey Maroun,
Pebble Beach

Stephen and Holly Massey, *Livermore*

Mr. and Mrs. Robert L. May, *Salinas*

Robin McCorquodale, *Houston, TX*

Robert and Helen McCrary, *Stockton*

Peggy Cole McMahan, *Poway*

Marjorie S. Merwin, *Palm Springs*

Mr. and Mrs. Robert W. Miller,

Palos Verdes Estates

Mr. and Mrs. George E. Montgomery,
Anacortes, WA

Mr. Dan Moran, *Marina*

Ms. Elisabeth S. Morten, *Fairfield, CT*

Ms. Bertha Muller, *Covina*

Spence and Dee Myers, *Salinas*

R.J.R. Nabisco Foundation,

New York, NY

Raymond R. Neevel, *Los Angeles*

Mr. and Mrs. Lee Newell,

Carmel Valley

Peter and Theresa Newman,

Pebble Beach

Nancy Opsata, *Pacific Grove*

Carolyn Osterholm, *Modesto*

Mrs. John R. Page, *Carmel*

Carol Potter Peckham, *San Francisco*

Mr. Harry Polland, *San Francisco*

Miss Joy E. Polson, *Fort Lee, NJ*



Friends of the Carmel Bach Festival



Dr. and Mrs. John Ratcliffe, *Carmel*
 Dair and David Rausch, *Davis*
 Daniel and Susan Reith,
Pacific Grove
 Rolling Stone, *New York, NY*
 Mr. Norman Rosen, *Altadena*
 Dr. and Mrs. Rodolfo Ruibal,
Riverside
 Bob and Terri Ryan, *San Francisco*
 Mrs. Evelyne Scheyer, *Detroit, MI*
 Mr. and Mrs. William Schuyler,
Carmel
 Mrs. S. Donald Schwabacher,
Atherton
 Dr. and Mrs. Stanton G. Schwartz,
Danville
 Robert L. Scripture, *Carmel*
 Howard and Joan Sitton, *Carmel*
 Mr. and Mrs. Robert Sitzman,
Pacific Grove

Dr. and Mrs. Alan D. Sklar, *Palo Alto*
 Brewster and Deborah Smith,
Santa Cruz
 Zvonimir and Elizabeth Sasic,
Carmel
 Mr. and Mrs. William Srigley,
Pebble Beach
 Barry and Kathleen Swift, *Carmel*
 Edith and Robert Tannenbaum,
Carmel
 Joyce and Don Tayer, *Tiburon*
 William H. and Susanne S. Tyler,
Mission Hills
 Helen Vanderberg, *Mountain View*
 Andrew H. Van Tuyl, *Monterey*
 Barbara and Tony Vella,
Pacific Grove
 Drs. Thomas A. & Elizabeth O.
 Vician, *Palo Alto*
 Suzanne Von Drachenfels, *Monterey*

Meta K. Wagstaff, *Palo Alto*
 H. J. Waldron, *Pacific Grove*
 Fielding and Ruth Walker,
Palos Verdes Estates
 Karen and Sanders Watkins, *Salinas*
 Kyra Petrovskaya Wayne, *Monterey*
 Miss Maxine Westby, *Pacific Grove*
 Cathy and Daniel Wheeler,
Cincinnati, OH
 Mr. and Mrs. Kenneth M. Whitson,
Carmel
 Ralph E. Wigen, *Los Angeles*
 Dr. Jean R. Williams, *Sacramento*
 Mr. Donald Wolf, *Salinas*
 Jo Ann Wray, *Sacramento*
 Dr. Constance S. Wright, *Carmel*
 Samuel L. Wright, Jr., *Carmel*
 Ms. Rosemarie Zaiser, *West Covina*
 Dr. and Mrs. John A. Zderic,
Menlo Park

Friends of the Carmel Bach Festival



Gladys Jones

Judith Jones Hally

Ruth Fenton

Avco Financial Services

Bruce Grimes

Grace and Kuni Akedo
Mr. and Mrs. C. M. Becker
Mrs. Janet C. Bentley
Mr. and Mrs. Glenn Berry
Mr. and Mrs. Stephen Brooks
Mr. and Mrs. Herb Cabral
Ms. Joyce Crosetti
Mrs. Ted Durein
Mrs. Harwell Dyer
Mr. and Mrs. R. B. Fergusson
Mr. and Mrs. Norman E. Grabstein
Mrs. Bruce Grimes
Mr. and Mrs. William Griscom
Ms. Evelyn L. Hart
Mr. and Mrs. Milton Heskin
Mr. and Mrs. Don Hilburn
Mr. and Mrs. Robert J. Horvat
Hella Langer
Mrs. Stephen Moore Lott
Ruth and Errol Lycette
Mr. and Mrs. Harry E. McCorkle
Robert and Helen McCrary
William and Geraldine McFall
Mr. and Mrs. William O'Connell
Mrs. Margaret Philbrook
Barbara Rupp
Wendy and Tom Ryan
Warren & Katharine Schlinger
Foundation
Mr. and Mrs. John W. Vail
Ms. Vicki Vorhes
Ms. Rosemary J. Waller
Ms. Brigitta Wray
Mr. Vernal Yadon

Peter Hawes

Avco Financial Services

Dr. & Mrs. Gerald Jegge

Bernice and Ellis Ellison

In Honor of their Marriage

Lucinda Lloyd & David Peake

Linda Anderson and Bert Page

Memorials

Howard Bucquet

Jerry and Jo Barton
Dr. and Mrs. Robert L. Black
Mr. Davis Factor Jr.
Margaret W. Gilchrist
Hugh and Anne Hannon
Mr. Robert C. Mills

Dene Denny

Mr. and Mrs. Don Hilburn

Anita Dormody

Mr. and Mrs. Howard Bucquet

Ted Durein

Joan Albertus
Mr. and Mrs. Howard Bucquet
John W. Castello
Mr. and Mrs. E. Wayne Cruzan
James and Louise Dunaway
Doug and Susan Durein
Donna Goepfert
Mrs. Bruce Grimes
Emogene and Daniel Ray Owen, Jr.
Mr. and Mrs. Clyde Roberson
Warren & Katharine Schlinger
Foundation
Mrs. Anne Fratessa Scoville
Thelma and Howard Sitton
Mrs. Henry J. Wheeler

Friends of the Carmel Bach Festival

Dr. Alan Polsky

Alpha Delta Kappa-Delta Chapter
Mary A. Andrich
Donald E. Bahr, M.D.
Dr. and Mrs. Neil Barber
Al and Betty Bellucci
Mr. Darrell T. Cascio
Dr. and Mrs. Mark Chinowsky
Mikyl Cordova
Carlo and Penelope Davis
Mrs. Esther Fernandes
Mr. James M. Gardner
Dr. and Mrs. Lawrence Gilliam
Ms. Ann Glusac
Reggie and Dorothy Gomes
Ms. Wendy A. Gribb
Jill Hoffman
Dr. and Mrs. Rolf C. Husted
Mr. Albert James
Ms. Marion Margetich
J.R. and Alberta Mellert
Ms. Donna Menecola
Merkley Newman Harty
Dr. and Mrs. Richard S. Merrick
Miraleste Boosters Bowling Group
Robert and Mary Nejd
Maureen and Timothy Newell
Mr. and Mrs. Fred Picciani
Ms. Betty Jean Plante
Dr. and Mrs. Eugene Leslie Pollack
Miss Joy E. Polson
Betty Jo and Abe Ravitz
Rolling Stone
Drs. John and Doris Rowe
Ms. Marcia G. Rufus
Ms. Jolie Schaffzin
Leigh Anne Smith
Alfred and Joanne Stevens
Mr. and Mrs. Loren Todd
United Nations Association
of the USA
Dr. and Mrs. Peter G. Wall
Pat and Dick Wocasek
Ms. Eleanor Wong
Ms. Dorothy Woodruff
Jerry Hanson and Les Zendle, M.D.

Fidel Sevilla

Mr. and Mrs. Alfred Holzer
Leda L. Jelinek
Dr. and Mrs. L. Bruce Meyer
Mr. and Mrs. Donald Ray
Nancy and Paul Rembert
Ms. Robbi Whipp

for Diane Thomas in memory of John

Leda L. Jelinek
Robert A. and Flora N. Lewis
Sheldon and Shirl Lee Pitesky

Hazel Watrous

Mr. and Mrs. Don Hilburn



CARMEL BACH FESTIVAL

Continuo Society

"lighting the way"

The Carmel Bach Festival has established the Continuo Society to recognize friends who have remembered the Festival in their wills, trusts, life insurance policies, retirement plans, IRAs or other estate planning documents.

Join those listed below as founding members by making such a commitment, and tell us about it by completing the form below and returning it to the Carmel Bach Festival office by September 30, 1996.

Clayton and Linda Anderson
Gail and James Andrews
Mr. and Mrs. Charles Aucutt
Arthur H. Bredenbeck
Alan and Jean Brenner
Mr. and Mrs. John W.
Buffington
Mr. and Mrs. William A.
Burkett
Mr. & Mrs. H. Bruce Byson
Kevin Cartwright and
Stephen Eimer
Judith N. Colburn
Dr. and Mrs. Robert Doyle

Dunbar/Phillips Family
Foundation
Karen Faircloth
Mary Kay Higgins
Col. Leda E. Jelinek, Ret.
David Kennedy
Mr. Joseph Marino Jr.
Mrs. Mark Massel
Mrs. Robert H. Morris
Lucinda and David Peake
Mr. and Mrs. Stephen Pearson
Mr. and Mrs. Lee Rosen
Rosen Family Trust

Mr. and Mrs. Charles Schimmel
Mr. Richard R. Sherrill
Dr. and Mrs. Clyn Smith
Natalie Stewart
Mr. and Mrs. Robert Sullivan, Jr.
Dr and Mrs. Robert von
Pagenhardt
Mr. and Mrs. Joseph Wandke
Lamont Wiltsee
Dr. and Mrs. Paul Woudenberg
Dr. and Mrs. Wesley Wright
Mr. and Mrs. Donald Wunsch
Anonymous (4)

I have named the Carmel Bach Festival as a beneficiary under one or more of my estate planning documents.

Signed _____ Date _____

Name _____

Address _____

_____ Please do not publish my name as a member of the Continuo Society.

VIVARTE

Bruno Weil

"His exceptional interpretations define a new benchmark in Haydn performance."

— Classic CD

Also available:

SX2K 57965
Haydn: The Creation
Tölzer Knabenchor
Tafelmusik/Weil

SK 66295
Haydn: Paris
Symphonies I
Tafelmusik/Weil

SK 66296
Haydn: Paris
Symphonies II
Tafelmusik/Weil

SK 66255
Schubert: Mass in E-flat
Major, D 950
Vienna Boys Choir
Orchestra of the Age of
Enlightenment/Weil

Haydn: Paukenmesse
Tafelmusik/Weil
Coming August 6
SK 68255



Beethoven: Piano Concertos Nos. 1 & 2
Jos van Immerseel/Tafelmusik/Weil
Coming July 23
SK 68250



Enter the world of Vivarte...

Exclusively on Sony Classical.

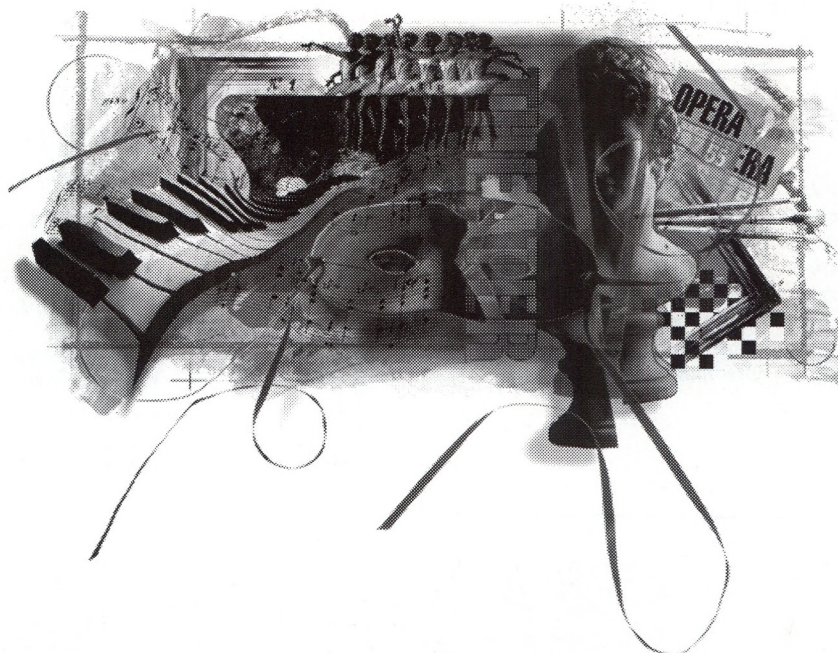
®, "Sony Classical" are trademarks of Sony Corporation. © 1996 Sony Music Entertainment Inc.



Bravo!

IBM

Some of our best investments draw standing ovations.



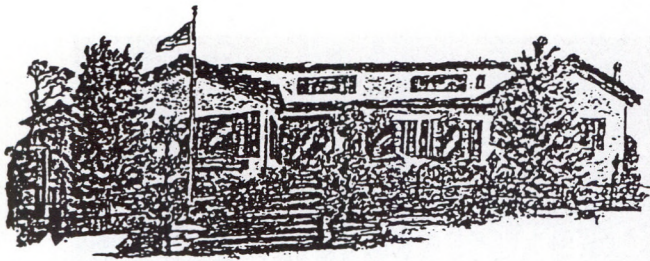
We believe the cultural arts are vital to enhancing the quality of life. We take pride in our association with a variety of artistic institutions across the country. Sponsoring concerts, dance performances, theaters, operas and museum exhibits is our way of making a difference.

The difference is Merrill Lynch.

408-625-2700

Merrill Lynch
3775 Via Nona Marie, 3rd Floor
Carmel, CA 93923





**Sandpiper Bed & Breakfast Inn
At • The • Beach
(408) 624-6433**

2408 Bay View Ave. at Martin Way
Carmel, CA 93923

Carmel's most romantic inn, welcoming guests for over sixty years. A great place for special occasions and anniversaries. Within sight and sound of the surf and white sandy beaches. Sixteen rooms and small cottages elegantly furnished with handsome country antiques and fresh flowers. Unique ocean views; some rooms have fireplaces. A generous Continental breakfast is served in our comfortable lounge or flower-filled patio.

Quiet comfort and luxury.

CARMEL-BY-THE-SEA



STEFAN MANN

HANDBAGS ♦ LUGGAGE ♦ FINE LEATHERGOODS

*COMPLETE SELECTION
FINE QUALITY*

Handbags • Luggage • Business Cases
• Small Leathergoods including
Ostrich and Alligator

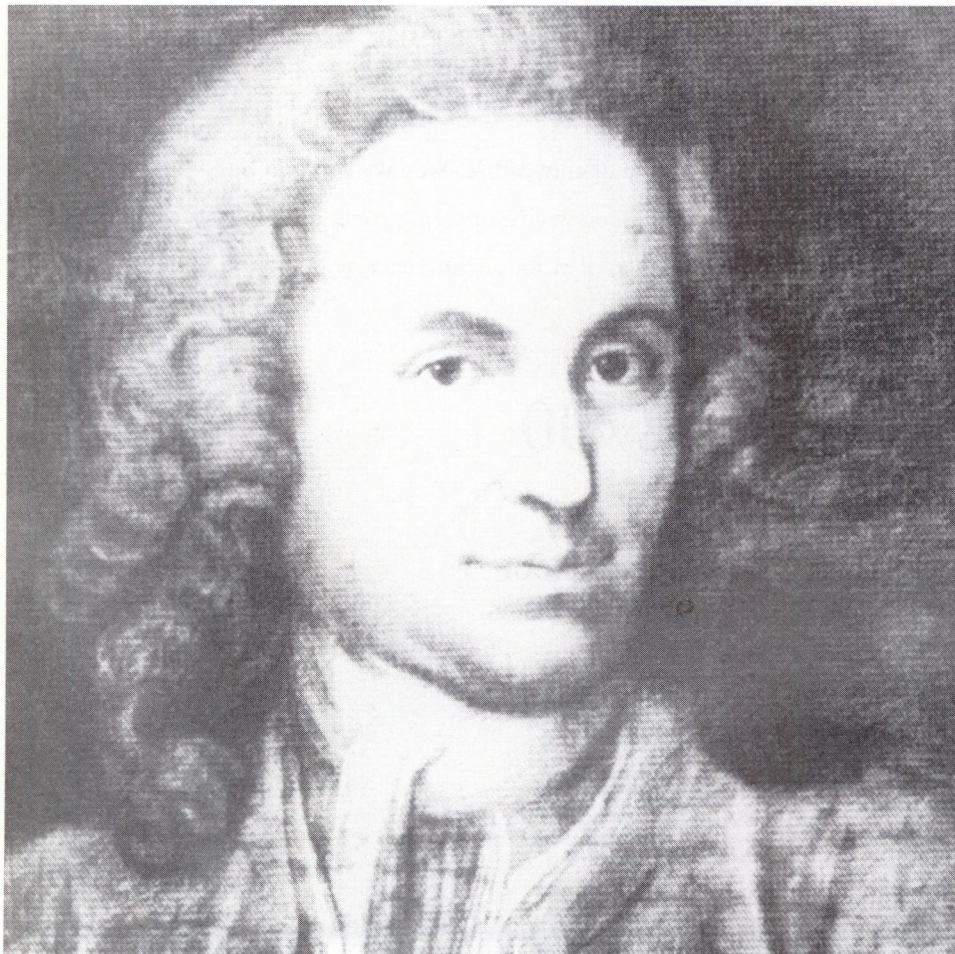
MAJOR LINES OF QUALITY LUGGAGE

Andiamo - Boyt - Delsey - French - Ghurka
Gralnick - GoldPfeil - Hartmann - Lark
Tumi - Travelpro - Zero - Scully

Store Hours: Mon-Sat 9:30 - 5:30
Sunday 9:00 - 5:00

625-2998

DOLORES & 6TH AVENUE, CARMEL



are honored to support

The Bach Festival,
a distinguished part of
Carmel's culture, and to
pay tribute to J. S. Bach,
a musical genius for
three centuries.



Stahl Motor Company
INCORPORATED
MONTEREY



Start.
your trip
on a
high note.

A tip of our wings to the Carmel Bach Festival
from all of us at United.

 **UNITED AIRLINES**

NANA'S
for remarkable kids



FOR REMARKABLE KIDS

Children's Clothing
Sizes Infant to 14

26366 Carmel Rancho Lane
(across from the Barnyard)



ColorAd
P R I N T E R S

5 MANDEVILLE COURT
RYAN RANCH/MONTEREY

408-375-6890

FAX 408-375-1199

OPEN MON.-FRI. 8-5

***Projects Handled from
Desktop to Delivery***

***Textura
Gallery***

Coat by Rendita Z., Scarf by Victoria Rabinow, Photo by Valerie Santiago.



Inspired Art - to - Wear

San Carlos near 6th Ave. • Carmel • 408/622-9756

HARPSICHORD • Hilda Jonas

- HJ 1441 Johann Sebastian Bach, "Goldberg Variations" BWV 988
- HJ 1008 "Hilda Plays Bach", Italian Concerto, Chromatic Fantasia & Fugue, Partita I, Capriccio on the departure of his beloved brother, and more
- HJ 1004 Johann Kuhnau: "Six Biblical Sonatas" only complete recording - with text based on authentic edition.
- HJ 1001 "Listen Rebecca, The Harpsichord Sounds" for children of all ages

Cassette tapes by Sanjo Music
P.O. Box 16422, San Francisco, CA 94116 • (415) 333-3999

All tapes are priced at \$6.99. Please make check or money order to Sanjo-Music.

FREE YOURSELF

from the burdens of producing your company's literature. Let us utilize our 17 years of experience in type and graphics production to put your ideas into print. We'll sweat the details and you'll have weekends off again. Call us today for a quote.

(408) 655-1707

5 MANDEVILLE COURT • MONTEREY, CA 93940

**THE TYPE
SOURCE**
TYPOGRAPHY,
Design & Production

AUTO • LIFE • HOME • HEALTH

INSURANCE

COMPLETE BUSINESS AND GROUP

We're local, big enough to be competitive, and we care.

624-1234



CARMEL INSURANCE AGENCY, INC.

Professional Brokers and Agents Serving the Monterey Peninsula Since 1948

MATTHEW A. LITTLE, BROKER

Member, Society of Certified Insurance Counselors

Harvey V. Kilpatrick • William H. Nichols, CPCU

Derek J. Turnbull • Arthur R. Schurman

SAN CARLOS AND 7th • P.O. BOX 6117
CARMEL-BY-THE-SEA

A Classic That
Just Keeps
Getting Better



- Warm
- Simple
- Elegant

...and this American food is oh! so wonderful.

Patrons of the Carmel Bach Festival are invited for a complimentary glass of California wine or homemade dessert with each entrée. Simply present your ticket or this ad.



Carmel's Landmark
Restaurant and Full Service Bar

Family-owned and Operated

San Carlos at 5th (408) 624-5755
Serving Dinner from 5:00
Monday - Saturday

PLAY BACH!



PAPYRUS
FOR A CARD THAT'S A GIFT

CARMEL PLAZA
408.626.6441



Fine Greeting Cards

Beautiful Papers & Gifts

Specialists in
Printed & Engraved Invitations,
Announcements & Stationery

30 Northern California Stores • 85 Stores Nationwide
For Your Nearest Location Or For
Franchise Information, Call 800.872.7978



Carmel Plaza. Over 50 Fine Shops and Restaurants in an Elegant Courtyard Setting. Ocean Avenue, across from the Park, Carmel-by-the-Sea. Up to 2 hours free parking (with validation) at our garage on Mission.

Fashions

Ann Taylor
Banana Republic
Benetton
Chico's

Luminous Visions

Shells of Carmel
Toys in the Attic

Jewelry

Impostors



UNFORGETTABLE



Georgiou
Graphic Traffic
Just Silk
Laura Ashley
Madrigal
Mark Fenwick
Mondi International
New Generation
Clothing Co.
Nicole Miller
Saks Fifth Avenue South
Saks Fifth Avenue North
Talbots

Accessories

Marco Polo's
Nine West
Sockshop Carmel
Sunglass Hut

Specialty

Americana
Babushka
Central Coast Camera
& Video
Come Fly a Kite
Denny Reed Mineral &
Crystal Creations
Game Gallery

Jewels by Jeffrey

Silver Feather

Trading Co.

Sun Studio

Trent West

Designer Jewelry

Art & Home Decor

Circa

Dyansen Gallery

Raffles

Gifts

Books, Inc.

Crabtree & Evelyn

Do Re Mi Music & Video

Papyrus

The Sharper Image

Restaurants

Carmel Candy &
Confection Co.

The Cheese Shop

Flying Fish Grill

Patisserie Boissiere Cafe

Plaza Cafe and Grill

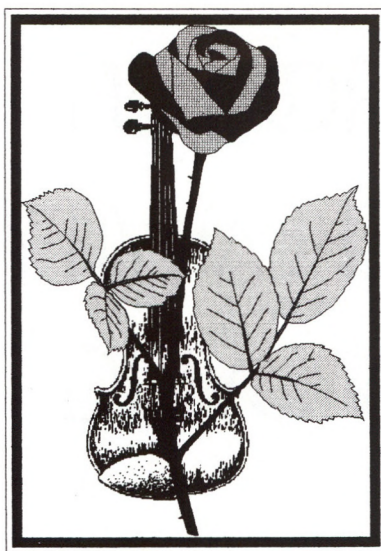
Yogurt of Carmel

Services

John Thodos, Architect



Classical KBach
congratulates the
Carmel Bach Festival
on 59 years
of musical excellence

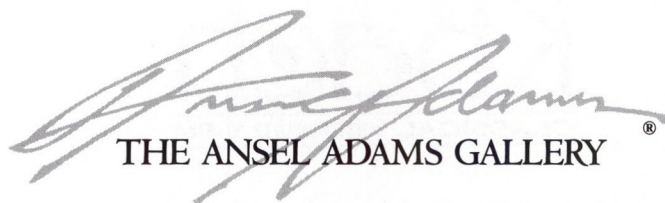


KBach
CLASSICAL KBOQ 95.5 FM

95.5 FM ♦ MPTV Cable 93.3 ♦ TCI Cable 90.7

“I BELIEVE
IT IS THE
OBLIGATION
OF ALL
CREATIVE PEOPLE
TO KEEP
CREATIVITY
MOVING.”

ANSEL ADAMS



VILLAGE MALL
YOSEMITE NATIONAL PARK
(209) 372-4413

THE INN AT SPANISH BAY
PEBBLE BEACH
(408) 375-7215

Forever Bach? You can make it so!

Transfer a portion of your estate to your own charitable remainder trust. Result? Income to you for *your lifetime*, and then, in your name, *forever* to Bach.

The gift of your trust's remainder to the Carmel Bach Festival Endowment Fund will help keep Bach's music alive in Carmel forever.

Interested? An initial meeting to discuss the tax and other advantages of charitable giving will be at no charge to you. The telephone number at my Monterey office is:

649-3131

ROGER W. POYNER
ATTORNEY AT LAW

CERTIFIED SPECIALIST -
PROBATE, ESTATE PLANNING AND
TRUST LAW
California Board of Legal Specialization -
State Bar of California

WELCOME TO PREMIUM OUTLET SHOPPING™



 **ANNE KLEIN**
FACTORY STORES

Reebok®


MCM



LONDON FOG®

JOAN & DAVID

JOSEPH

ABBOUD


Bass®
OUTLET

Carter's®


AMERICAN TIN CANNERY
FACTORY OUTLETS

PREMIUM OUTLET SHOPPING™

50 outlets ■ Located across from the Monterey Bay Aquarium
Pacific Grove, CA ■ (408) 372-1442
Open Sun. - Thurs. 10 - 6, Fri. & Sat. 10 - 8.

CCG
Listed
NYSE
A CHELSEA GCA REALTY, INC. PROPERTY

THE PEBBLE BEACH CONCOURS D'ELEGANCE

invites

Bach Festival Patrons

to participate in

the **NEW CLUB D'ELEGANCE**

Benefits include:

∞ *VIP Patron Badge* ∞

∞ *Concours Program* ∞

∞ *Concours Poster signed by the Artist* ∞

∞ *VIP Parking Pass* ∞

∞ *Special Commemorative Gift* ∞

∞ *Shuttle Service from parking lot to tent* ∞

∞ *Elegant Buffet Luncheon* ∞

∞ *Sponsored Wine* ∞

∞ *Executive Restrooms* ∞

∞ *Coat and Package Check* ∞

FOR MORE DETAILS

CALL 659-0663





IT'S HIGHLY RECOMMENDED
YOU KEEP YOUR EYES ON THE
ROAD AT ALL TIMES.

IT'S ALSO HIGHLY IMPROBABLE.

*The Lone Cypress. The otters. The deer. The shorebirds. The 18th
hole at Pebble Beach. There's so much to see, you may find it
difficult to concentrate on your driving. That's why, in addition to
the ocean and forests, we also have some lovely places to stop.*

17-MILE DRIVE
PEBBLE BEACH

Carmel Music Society

70th Season

Kalichstein-Laredo-
Robinson Trio

October 29, 1996

Misha & Cipa
Dichter *Two-Piano Recital*

November 21, 1996

Olga Borodina *Mezzo Soprano*

January 6, 1997

Instrumental
Competition Winner

February 18, 1997

Joshua Bell *Violinist*
Jean-Yves Thibaudet *Pianist*

March 13, 1997

21st Annual
Vocal
Competition

March 22, 1997

Abbey Simon *Pianist*

April 22, 1997

All concerts at Sunset
Center, 8:00 pm.
For your free season ticket
brochure and information
call 408-625-9938.

CARMEL MUSIC
SOCIETY
P.O. Box 1144
Carmel, CA 93921

Printing ■ Copying ■ Design Services ■ Mailing

WE SPECIALIZE IN SERVICE... with a smile

- Single & Multi-color Printing
- Full Service & Color Copies
- Self-Serve Copies
- Bulk Mail & Mailing Services
- Graphic Design & Typesetting Services
 - Laser Prints (600 & 1200 dpi)
 - File Conversion (PC <-> Mac)
 - Fiery RIP
- Camera Services
- Large Selection of Paper & Inks
- And Much More...

Peninsula Laser Print

3785 Via Nona Marie, Suite 107,
Carmel, CA 93923
Across from Carmel Rancho Post Office

☎ 625-2004
Fax 625-5029



WELCOME to the BACH FESTIVAL

In Carmel:

CANDLE LIGHT INN
CARMEL OAKS INN
CARRIAGE HOUSE INN
DOLPHIN INN
HORIZON INN
OCEANVIEW LODGE
SVENDSGAARDS INN
WAYSIDE INN

In Monterey:

CYPRESS GARDENS INN
EL ADOBE INN

Rates include continental breakfast.
Heated pools, hot tubs.
Rooms available with fireplaces
and kitchens

800 433-4732

Small Inns - Big On Service

SHOPS, RESTAURANTS & GARDENS

1
HIGHWAY 1
AT CARMEL
VALLEY RD.

THE BARNYARD



CARMEL'S SHOPPING VILLAGE

The moment you step into The Barnyard, you know you've discovered a paradise of gardens, shops and restaurants. A sense of tranquility surrounds you in this unhurried atmosphere beckoning you to "capture the magic."



LUSH GARDENS abound amidst a rustic barnyard setting.

Stroll through the brick walkways and charming rustic barns savoring the bursts of vibrant color that greet you at every turn. Discover shops and galleries that cater to every age and taste.

Tucked away in quiet corners are nine exceptional international restaurants. From Chinese to Swiss—British to American—Italian to Japanese—all offer relaxed indoor and outdoor dining—perfect for a sunny afternoon or romantic evening. Menus prepared with fresh local produce; attentive, friendly service and intimate atmosphere make The Barnyard a dining favorite for visitors and locals alike.

Merchants of fine crafted jewelry, gifts, crafts, sophisticated fashions and shoes, and children's wear

will delight you with their original selections. Shops for the gardener, music lover, and chef offer everything from the practical to the whimsical. Art galleries and

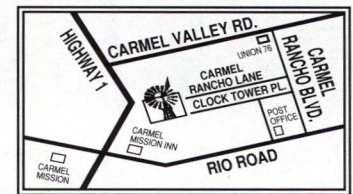


INTERNATIONAL RESTAURANTS from Chinese to Swiss, British to American, and Italian to Japanese can be discovered at The Barnyard.

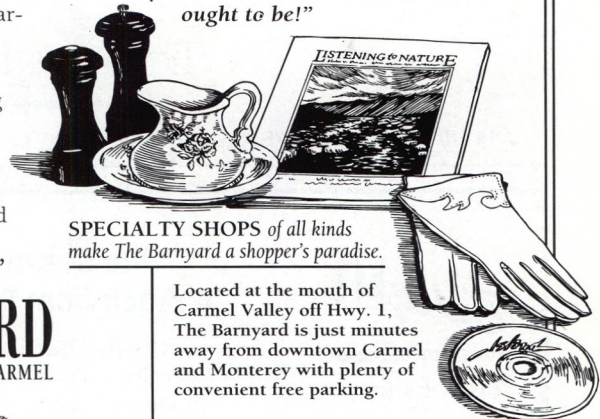
will delight you with their original selections. Shops for the gardener, music lover, and chef offer everything from the practical to the whimsical. Art galleries and

bookstores invite you to browse leisurely.

Each store has its own special personality and flavor, and all blend beautiful together to create a



relaxed shopper's paradise...
"...truly what shopping centers ought to be!"

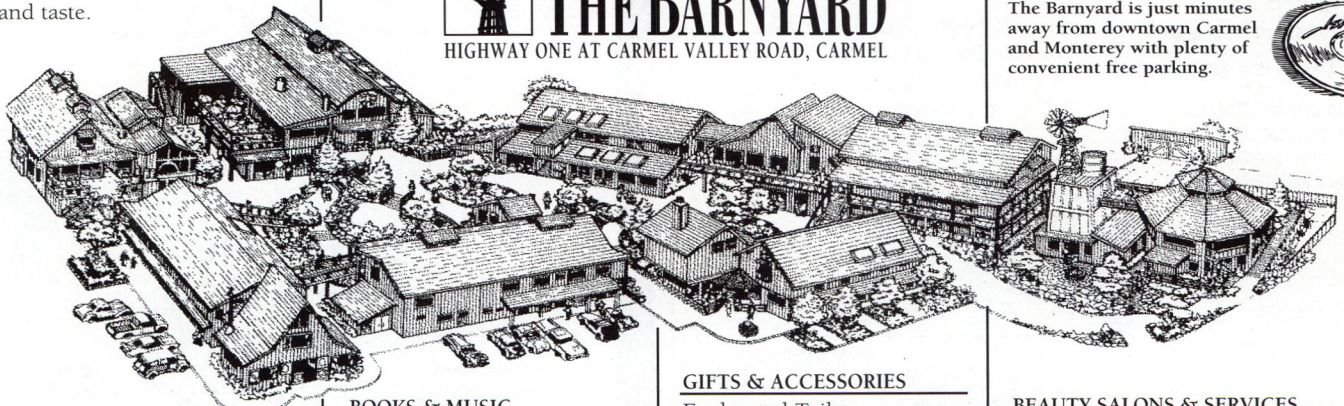


SPECIALTY SHOPS of all kinds make The Barnyard a shopper's paradise.

Located at the mouth of Carmel Valley off Hwy. 1, The Barnyard is just minutes away from downtown Carmel and Monterey with plenty of convenient free parking.



HIGHWAY ONE AT CARMEL VALLEY ROAD, CARMEL



APPAREL

Barn Swallow
Carmel Lifestyle
Donlé
Hedi's Shoes
High Tide
Hudson & Company
Khaki's Men's Clothier of Carmel
Mary's Boutique

JEWELERS

D'Lanor
Jewel Boutique
Michael Sherman
Jewelry Designs

BOOKS & MUSIC

Do Re Mi
Thunderbird Bookshop Cafe
CHILDREN

Sandcastles by-the-Sea

FOOD & CONFECTIONERS

Carmel Crumpet Company
Pieces of Heaven

GALLERIES & ANTIQUES

Antiques Francais
Carmel Poster Gallery
& Framing
Laura's Antiques
Thomas Kinkade Gallery

GIFTS & ACCESSORIES

Enchanted Tails
Friends of the Sea Otter
Holly Berry
Irish Crystal
Rainbow Scent Co.
Succulent Gardens & Gifts
TWIGGS
Viking Forge Metalsmith

SERVICES

Barnyard Photo Lab
FourWinds Travel

HOME ACCENTS

Cotton Bale
Peppercorn
Pot & Pail

BEAUTY SALONS & SERVICES

Christina's Champu Connection
Dominique Hair Design
Marielle's
Yolanda's

RESTAURANTS

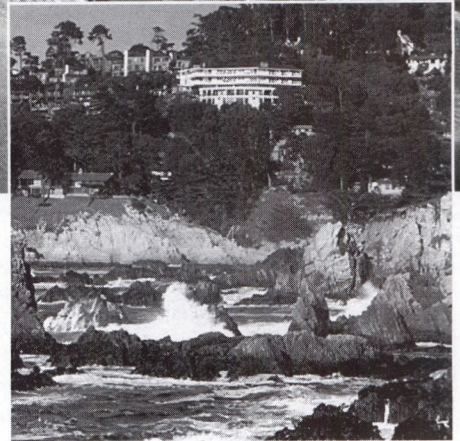
Allegro Gourmet Pizzeria
From Scratch Restaurant
Golden Buddha
Lugano swiss bistro
Michael's Restaurant
Robata Grill & Sake Bar
Sherlock Holmes
Pub & Restaurant
Thunderbird Bookshop Cafe

STAY IN THE PINK



Nestled in the rugged cliffs that overlook Carmel's famous coastline is The Tickle Pink Inn. Breathtaking views, 34 rooms & suites, private balconies, fireplaces, a terrace hot tub, fresh-baked continental breakfasts and a wine and cheese reception. Tickle Pink Inn, designed for relaxation.

TICKLE PINK INN
at Carmel Highlands



155 HIGHLANDS DRIVE, CARMEL, CA 93923 • (800) 635-4774 NATIONWIDE OR (408) 624-1244

Bully III

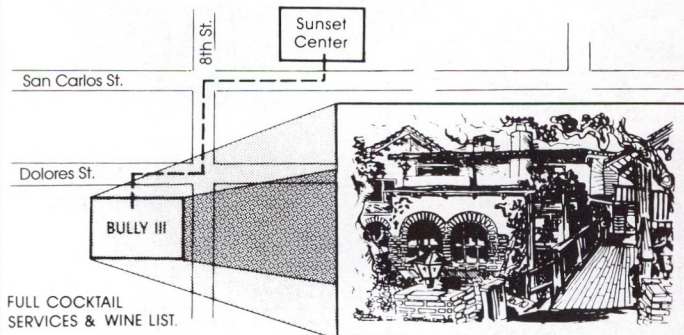
House of Prime Rib

This Pub's for you!

PRIME RIB, STEAKS,
SEAFOOD, CHICKEN,
HAMBURGERS, SALADS
& MUCH MORE.

The Restaurant A Blach from the Bach.

Park the car just once.
Whether it's dinner before,
or dessert after, The Bully III
and its staff are ready to
serve you.



FULL COCKTAIL
SERVICES & WINE LIST.

During the Bach Festival we will be open until midnight.

Located Just Around The Corner From Sunset Auditorium
In The Adobe Inn. 8th & Dolores Sts, Carmel

625-1750



EXPECT THE
UNUSUAL
AT

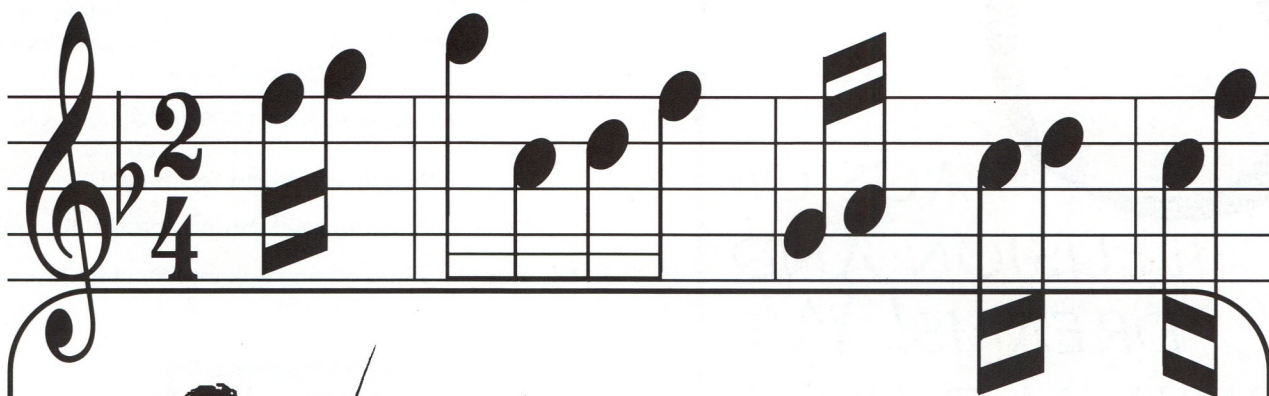
TWISTED

THE TRULY WHIMSICAL IMAGINATIVE GREAT GIFT STORE

A PLACE LIKE NO OTHER!

(408)622-9802

THE BARNYARD
SHOPS, RESTAURANTS, GALLERIES & GARDENS



WHILE YOU'RE
ENJOYING
THE FESTIVAL

MAKE SURE
NO ONE'S AT HOME
STEALING THE SHOW!



24 HOUR PEACE OF MIND

375-2727

O AGE OF
ILLUSION AND
DREAMS! WE
TRUST AND HOPE,
AND ALL THINGS
SEEM BEAUTIFUL!

PUCCINI

Dolores & Seventh
Carmel, California
408.624.7500



Prix-fixe menu from five-thirty PM

**PHILHARMONIA
BAROQUE ORCHESTRA**
"The country's leading early-music orchestra"
The New York Times

Proudly announces its 1996-1997 season in
San Francisco, Berkeley, Palo Alto,
Walnut Creek and San Rafael

Music of Bach, Handel, Mozart, Haydn, Vivaldi

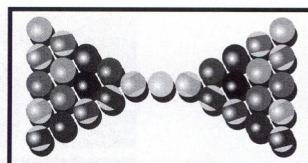
For more information and a complimentary brochure,
call (415) 391-5252.



NICHOLAS MCGEGAN,
Music Director

**PLAY ON CUE...DURING THE
PERFORMANCE AND AFTER!**

- 14 REBCO FULL SIZED TABLES
- IMPORTED & DOMESTIC BEERS
- NON-SMOKING ENVIRONMENT
- OPEN 7 DAYS 11 AM-MIDNIGHT



**BOWTIE
BILLIARDS**

511 TYLER STREET, MONTEREY 647-1809



LUCIANO ANTIQUES

San Carlos St. and 5th Ave.
P.O. Box 5686, Carmel,
California 93921

408-624-9396
Fax 408-624-3235

Luciano Tempo
Proprietor

Inge Kessler
Director of Sales

Fine antiques from Europe, Mid-East and Orient in fourteen beautifully designed showrooms. Open every day 10 to 5, Sunday 11 to 5.

VACATION RENTALS

Furnished vacation homes
– over 100 rentals,
from studio cottages
to estate mansions.
Serving the Monterey
Peninsula since 1954.

Call or write for information.

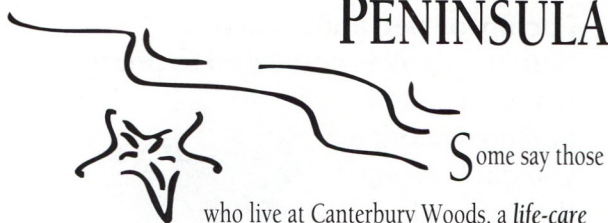


San Carlos Agency
(408) 624-3846

Fax (408) 624-4465

Carmel Rancho Shopping Center
P.O. Box 22123, Carmel, CA 93922

HAVE YOU EVER DREAMED OF RETIRING TO THE MONTEREY PENINSULA?



Some say those
who live at Canterbury Woods, a life-care

retirement community, are a little spoiled. Well, when you live in the midst of such natural beauty, fine community, world class golf, restaurants, shopping and cultural offerings *life is good*. To live at Canterbury Woods means enjoying superb meals, house-keeping services, companionship, leisurely walks along coastal paths and into the charming village or simply relaxing with a good book in your own apartment or cottage. Take comfort in knowing that day-to-day concerns are handled for you with an on-site skilled nursing facility staffed 24-hours a day – a caring, professional staff and your own private apartment or cottage on six acres of beautiful surroundings. *Live your dream at Canterbury Woods.*



CANTERBURY WOODS
A RETIREMENT COMMUNITY

408-373-3111 / 651 Sinex Avenue, Pacific Grove, CA 93950

Please Telephone Collect for Information or Return Coupon Today

YES, I'M INTERESTED!

Please send me more information about Canterbury Woods.

NAME

ADDRESS

CITY/STATE/ZIP

PHONE

Non-profit, nonsectarian, sponsored by the Episcopal Homes Foundation, License no. 270708224



Sea View Inn

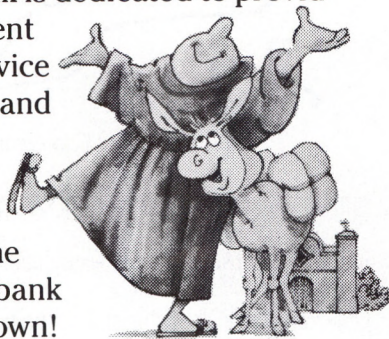
*Old world charm in a
Victorian Country Inn*

(408) 624-8778

*Carmel-by-the-Sea
Between 11th & 12th on Camino Real
P.O. Box 4138, Carmel, CA 93921*

The local bank for the Carmel area.

Locally owned and managed, First National Bank is dedicated to providing the efficient personal service you deserve and the financial strength and stability you need. The community bank to call your own!

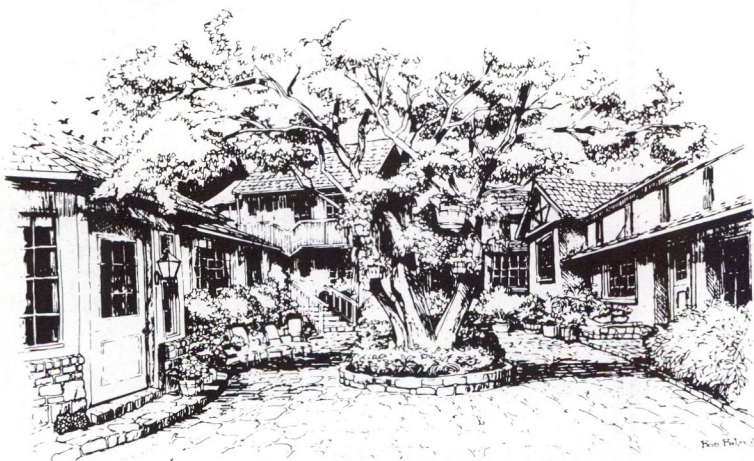


FIRST NATIONAL BANK

THE COMMUNITY BANK OF CARMEL AND CARMEL VALLEY

26380 Carmel Rancho Lane, Post Office Box 222017
Carmel, CA 93922-2017. Telephone (408) 626-2900

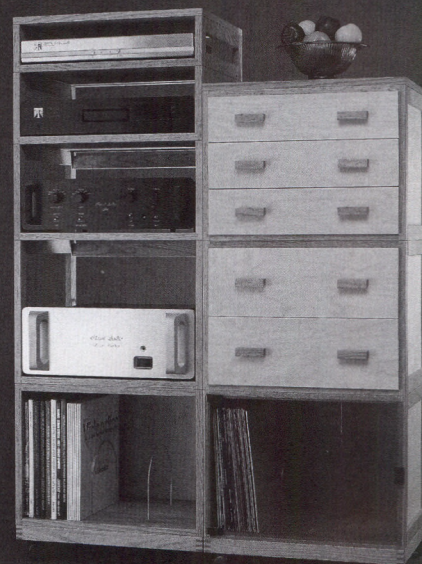
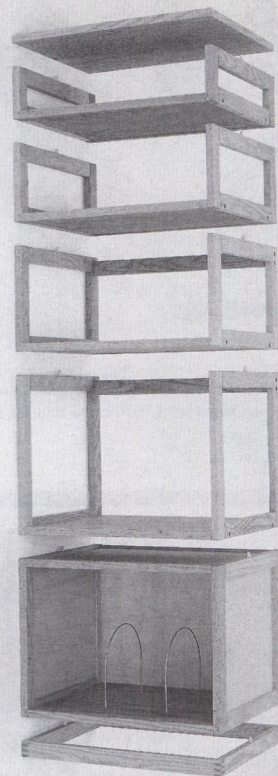
FIRST NATIONAL BANK OF CENTRAL CALIFORNIA
MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION • MEMBER FEDERAL RESERVE SYSTEM



Vagabond's House Inn
"The Tiffany Diamond of Country Inns"

Carmel Country Inns

P.O. Box 2747
Carmel-by-the-Sea, California
408-624-7738



America's best
disc, tape and component
storage system is made
by a Danish designer

The RACKIT™ system

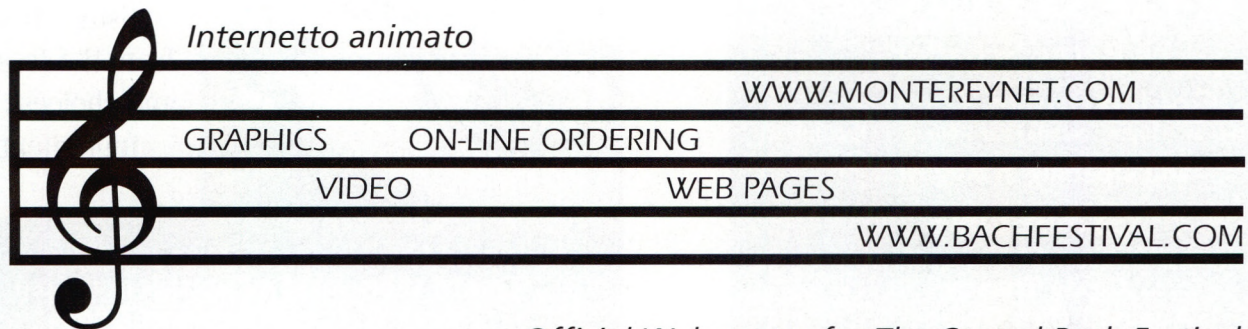
Stackable, portable oak units
hold all recording formats
and audio/video components
Direct from the factory

Free mailorder brochure
(please mention Carmel Bach)

Per Madsen Design

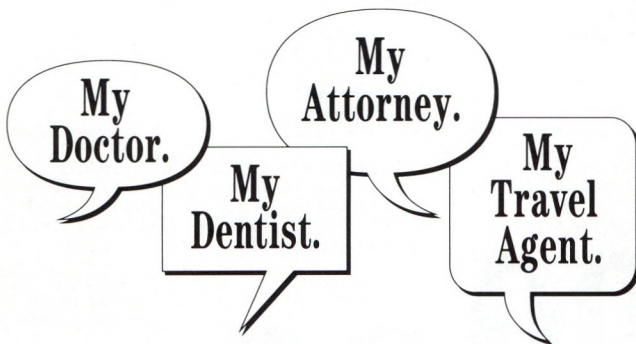
P.O. Box 882464, San Francisco, CA 94188
Phone: (415) 822-4883 Fax: (415) 822-4873

MONTEREYNETSM

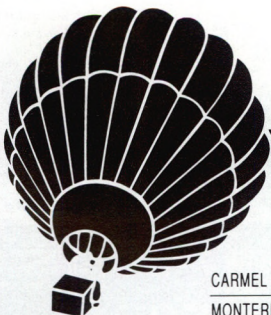


Official Webmaster for The Carmel Bach Festival

▪ tel 408-622-9657 ▪ fax 408-624-1468 ▪ email: art@montereynet.com ▪



It Pays to Trust the Professionals.



**Carmel
Monterey
Travel**


CARMEL / 26350 Carmel Rancho Lane / Carmel / 624-1501
MONTEREY / 601 Abrego Street / Monterey / 649-4292

CARMEL'S
FINEST

**Hobos
Lodge**



MONTE VERDE AND
OCEAN AVENUE
624-3874



AMADEUS

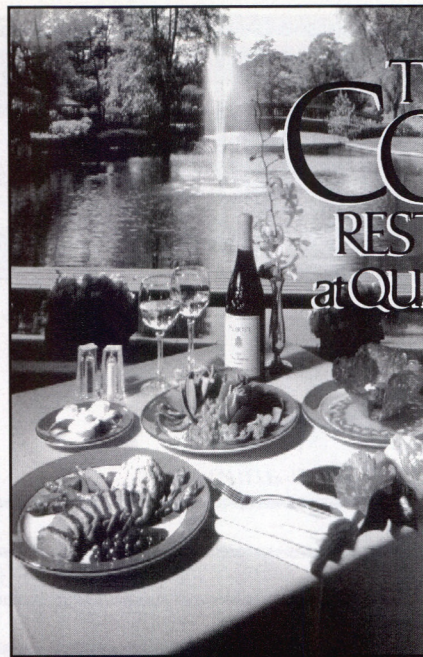
by Peter Schaffer

Golden Bough Theatre
Saturdays at 7:30pm Sundays at 5:00pm Thru July 21
and Opening in August...

CYMBELINE
by William Shakespeare
Circle Theatre
August 1 thru October 5

FIDDLER ON THE ROOF
Outdoor Forest Theatre
August 22 thru September 15

Pacific Repertory Theatre • (408)-622-0100



THE COVEY

RESTAURANT
at QUAIL LODGE

Presenting
refined European
cuisine created
from the freshest
and choicest local
ingredients.

Located at Quail Lodge 3½ miles from Hwy. 1 on
Carmel Valley Road • Cocktails from 5pm
Dinner every evening from 6:30pm

624-1581

Jackets and reservations requested.

Concert 1	Concert 2	Concert 3	Concert 4	Concert 5	Concert 6
OCTOBER 13, 14, 15, 1996	NOVEMBER 10, 11, 12, 1996	JANUARY 19, 20, 21, 1997	FEBRUARY 16, 17, 18, 1997	MARCH 16, 17, 18, 1997	MAY 18, 19, 20, 1997
ENESCO <i>Rumanian Rhapsody</i> No. 1 in A major, Op. 11	VIVALDI <i>The Four Seasons</i> Phillip Levy, violin	DUKAS <i>The Sorcerer's Apprentice</i>	HAYDN <i>Symphony No. 88</i> in G major	ROSSINI <i>Overture to</i> <i>William Tell</i>	MOZART <i>Overture to</i> <i>The Marriage of Figaro</i>
SCHULLER <i>Seven Studies on</i> <i>Themes of Paul Klee</i>	BEETHOVEN <i>Symphony No. 8 in</i> <i>F major, Op. 93</i>	SCHOENFIELD <i>Vaudeville</i> Wolfgang Basch, piccolo trumpet	C.P.E. BACH <i>Magnificat</i> Soloists and Symphony Chorus	BEETHOVEN <i>Concerto for Violin,</i> <i>Cello and Piano</i> in C major, Op. 56 "Triple" The Yablonsky Family	VIVALDI <i>Concerto in D for</i> <i>Guitar and Orchestra</i> Christopher Parkening, guitar
MUSSORGSKY-NAOUMOFF <i>Pictures at an Exhibition:</i> <i>Concerto for Piano</i> <i>and Orchestra</i> Émile Naoumoff, piano	 Phillip Levy, violin	BARBER <i>Adagio for Strings</i>	 Rockland Osgood, tenor	 Jean Yablonsky, violin	DEBUSSY <i>Prelude to the</i> <i>Afternoon of a Faun</i>
 Émile Naoumoff, piano	SPECIAL EVENTS: <i>Cabaret Pops</i> September 28, 1996	BERNSTEIN <i>Symphonic Dances</i> from <i>West Side Story</i>	 Jane Adler, soprano	 Dmitri Yablonsky, cello	WARLOCK <i>Capriol Suite</i> Christopher Parkening, guitar
 Clark Suttle, music director and conductor	<i>The Yablonsky Family Recital</i> March 19, 1997	 Wolfgang Basch, piccolo trumpet	 Frances Pallozzi, alto	 Oxana Yablonskaya, piano	BERLIOZ <i>Symphonie fantastique,</i> Op. 14
	<i>Dubravka Tomsic Recital</i> April 3, 1997		 Gary Aldrich, bass	 Christopher Parkening, guitar	
<p>Monterey County Symphony • Clark Suttle, Music Director and Conductor</p> <h1>A Season of Musical Pictures</h1> <p>Call (408) 624-8511 for your season brochure</p>					
<p>On the Internet at: http://www.carmelnet.com/mcsymphony</p>					



Countryside Dining At A Celebrated Resort

Nestled on a hillside with glorious views of the valley and forested hills, The Oaks dining room at Carmel Valley Ranch provides a relaxing escape from the modern day world. The menu features the freshest fruits, vegetables and poultry of the valley, fish from coastal waters and herbs from the resort's own garden. The wine list has been honored annually by *Wine Spectator's* "Award For Excellence." For reservations, call 408/625-9500.



**Carmel Valley
Ranch**

CAREFREE
RESORTS



P.O. Box 6606, Ocean Ave., Carmel-by-the-Sea (408) 624-5003

For over 40 years

Bob McGinnis Travel

Carmel Rancho Center
624-2724

Fifth and San Carlos
624-8585



**Travel
Agency**
Representative

WINDCHIMES

Beautiful · Melodic

*We carry the largest
selection of wind chimes
in the U.S. Hand-tuned
by professional musicians.*



**Succulent
Gardens & Gifts**



HOURS: Mon.-Thurs. 10-5:30 pm • Fri. & Sat. 10-6 pm • Sun. 10-5 pm
3672 The Barnyard, Carmel • (408) 624-0426 We Ship Anywhere

APGER, PAIK & JENNINGS

CERTIFIED PUBLIC ACCOUNTANTS



*Serving the
Peninsula
for
Forty Years*

New clients welcome

A FULL SERVICE
ACCOUNTING FIRM
PROVIDING:

- Tax Preparation for Individuals, Corporations, Partnerships, Trusts and Estates
- Computer Consultation
- Tax Planning for Individuals, Estates and Businesses
- Audit and Accounting Services
- Business Valuations



26465 CARMEL RANCHO BLVD.
CARMEL, CALIFORNIA 93923
624-5333 • 422-0766

Flair for Home and Garden

*Unique and many one-of-a-kind,
garden-inspired furnishings for
indoors and outdoors.*



625-2258

Adjoining Shops
IN THE BARNYARD

*Decorator and dress fabrics, ribbons
and home accessories.*



COTTON BALE
625-2253



BOOKMARK

PRINTED MATTER for the PERFORMING ARTS
Sheet Music, Method Books, Scripts, Scores & more.

307 Forest Ave. Pacific Grove, Ca. 93950

(408) 648-0508

(800) 648-0508



*See you at
"The Hog"
after the
Bach Festival!*

Clint Eastwood
Walter Becker

625-1044

san carlos near 5th—carmel



Rubato

The Bach Festival Sunset Dinner at Pacific's Edge.

An artful blending of the season's ingredients in courses combined to a satisfying whole. Add the cellar-master's selection of the perfect accompanying wines and the result is a dining experience long remembered.

Pacific's Edge restaurant at Highlands Inn. Dining above the sea on the dramatic Carmel Highlands Coast.



HIGHLANDS INN

*Four Miles South of Carmel on Highway One
For reservations telephone
624-3801*

David Gordon
solo tenor, dir. Master Class
84 S. Clinton Street
Doylestown PA 18901

ROBERT
TALBOTT

ROBERT TALBOTT SHIRTS AND HANDSEWN NECKWEAR CARMEL PEBBLE BEACH NEW YORK
TALBOTT STUDIO CARMEL VALLEY CALIFORNIA 1.800.747.8778

